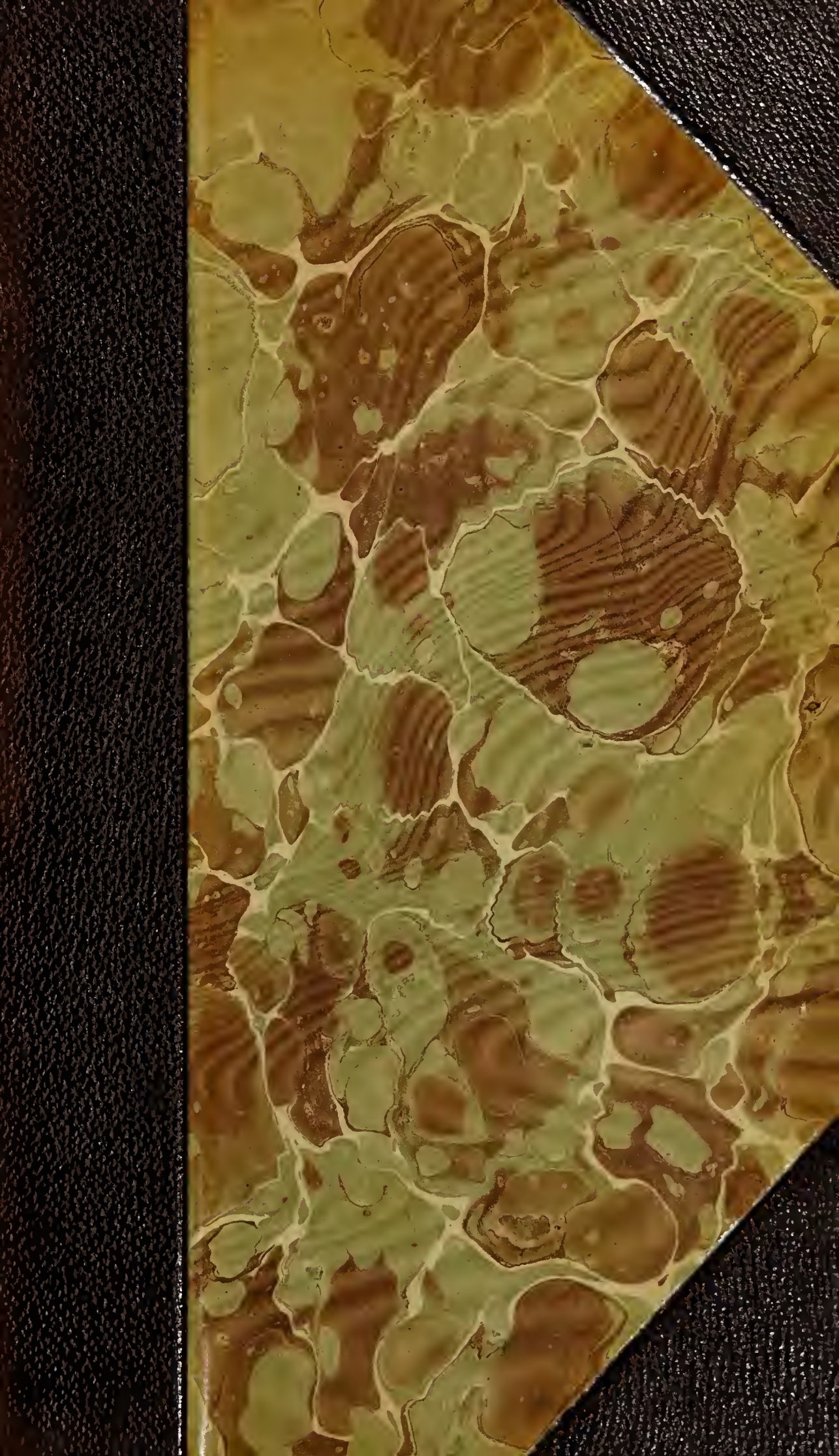
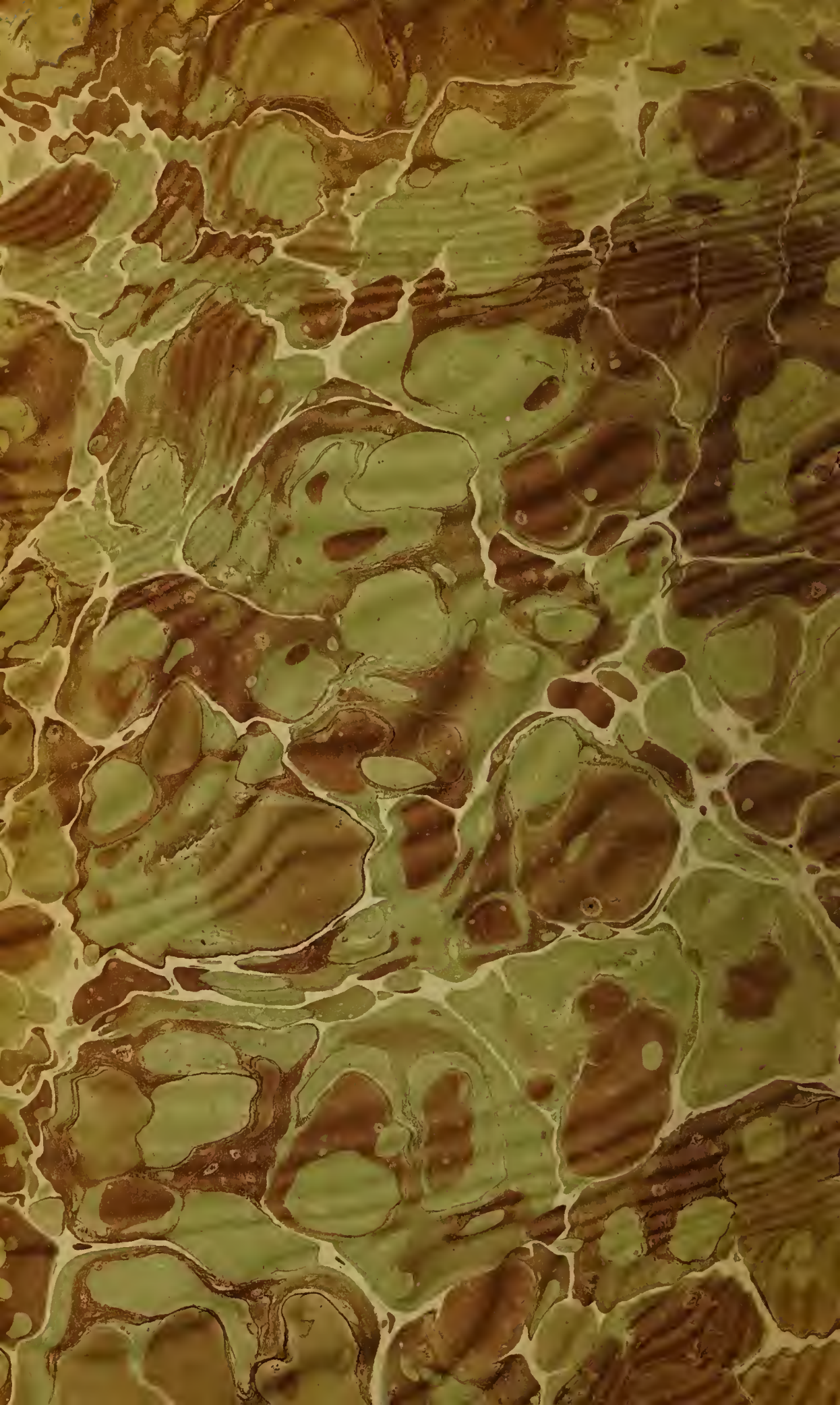
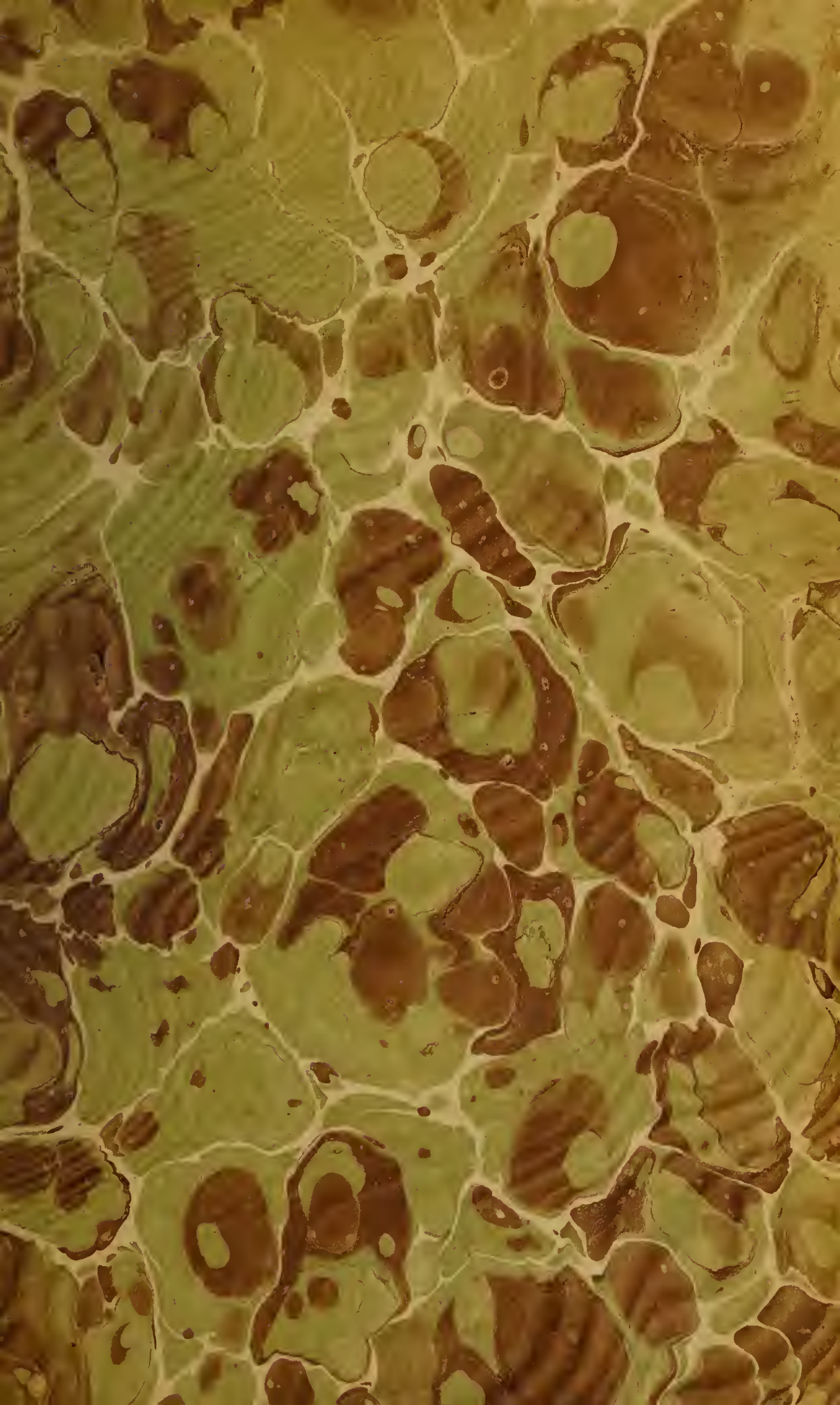
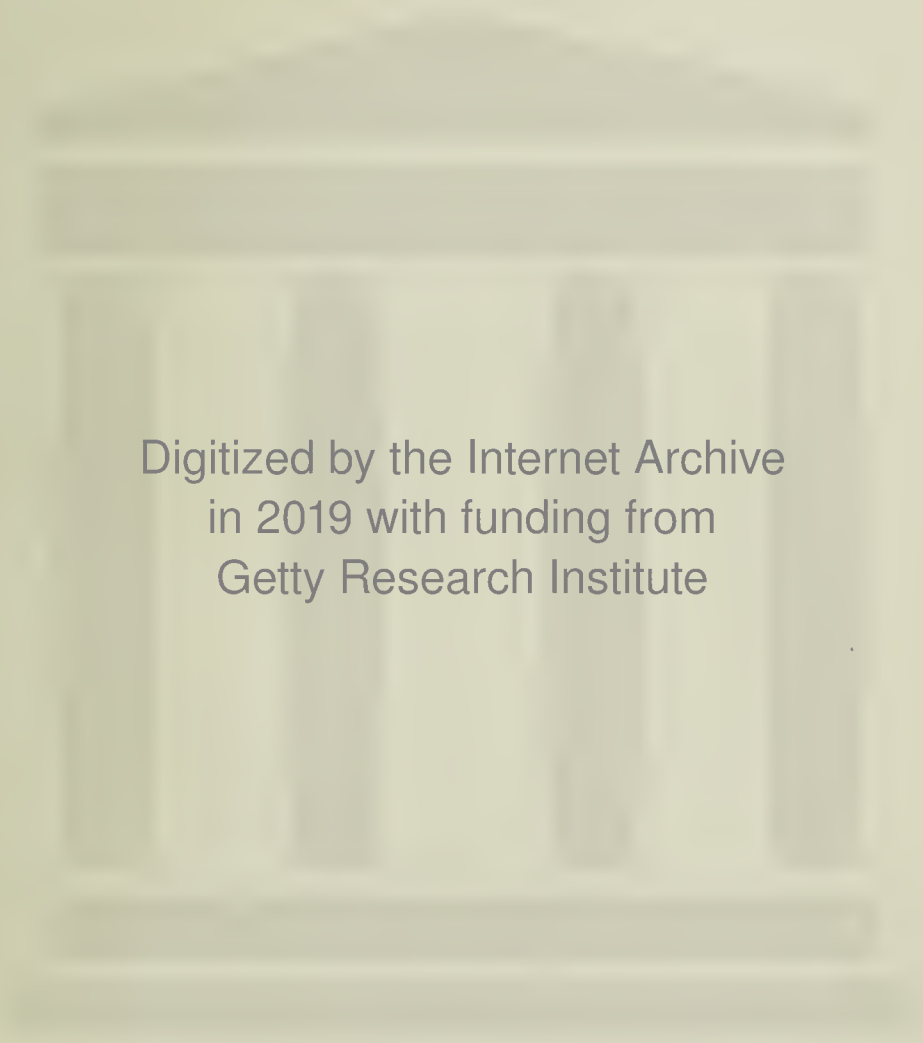










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A CATALOGUE OF
ITALIAN RENAISSANCE
WOODCUTS





THE
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A
CATALOGUE
OF
ITALIAN
RENAISSANCE
WOODCUTS
BY
WILLIAM M. IVINS, JR.



NEW YORK : MDCCCCXVII

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LENDERS OF WOODCUTS

J. B. AYER

Nos. 81-83, 87-89, 91, 92, 95-97, 99, 101, 102, 104-107, 109-114, 118, 119, 128-134, 136, 137, 141, 143, 144, 146-151, 153, 155-160.

J. PIERPONT MORGAN

Nos. 1-48, 50-53, 55, 56, 58, 59, 61-64, 66-70, 73-78.

GEORGE A. PLIMPTON

No. 49.

PAUL J. SACHS

No. 145.

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108, 115-117, 120-127, 135, 138-140, 142, 152.

CONTENTS

	PAGE
INTRODUCTION	I
BIBLIOGRAPHY	27
CATALOGUE:	
PART I. WOODCUTS IN BOOKS	29
PART II. WOODCUTS NOT IN BOOKS	55

LIST OF ILLUSTRATIONS

	PAGE
THE FLIGHT INTO EGYPT	32
<i>In Torquemada's Meditationes, Rome, 1478</i>	
SAINT ANTONINO WRITING	36
<i>In Antonino's Curam Illius Habe, Florence, 1493</i>	
THE AGONY IN THE GARDEN	37
<i>In Savonarola's Sermone della Oratione, Florence, 1492</i>	
SAVONAROLA IN THE PULPIT	39
<i>In Savonarola's Compendio di Revelatione, Florence, 1496</i>	
SAVONAROLA IN HIS CELL	40
<i>In Savonarola's Libro della Simplicita della Vita Christiana, Florence, 1496</i>	
PIETÀ	41
<i>In Savonarola's Trattato della Humilita, Florence, about 1500</i>	
VIEW OF VENICE	43
<i>In Bergomensis, Supplementum Chronicarum, Venice, 1492</i>	
THE TRIUMPH OF TIME	44
<i>In Petrarch's Triumphi, Venice, 1508</i>	
"OSEE"	47
<i>In the Mallermi Bible of 1490, Venice</i>	
THE FABLE OF THE DOG AND THE STORK	47
<i>In Aesop's Fables, Venice, 1508</i>	
THE SICK MAN	49
<i>In Ketham's Fasciculo de Medicina, Venice, 1493</i>	
IN COLUMNA, HYPNEROTOMACHIA POLIPHILI	50
<i>Venice, Aldus, 1499</i>	
THE FABLE OF THE OAK AND THE REED	52
<i>In Verdizotti's Cento Favole Morali, Venice, 1577</i>	
AN EQUESTRIAN BATTLE	53
<i>In Brusantino, Angelica Inamorata, 1553</i>	
THE PSALMS	54
<i>In the Mallermi Bible of 1490, Venice</i>	

INTRODUCTION
AND
BIBLIOGRAPHY



INTRODUCTION

IF one were to be asked which of all the fine arts had entered most intimately into the life of the last four centuries, had more than any other imported ideas and given pleasure, it would seem as though there could be but one answer, for until relatively few years ago the woodcut was the only form of conscious art which any but the most favorably situated of the people ever possessed. It was cheaply and copiously to be produced, and, at once its glory and its undoing, could be and was so easily printed in conjunction with type that it became the normal form of book illustration. The uses to which it was put in books were frequently of the most menial, as it made possible the visualization of almost everything about which a man could write, and in consequence it has had the great good fortune, which otherwise has fallen only to the similarly vulgar art of words, to have been forgotten as an "art" and to have passed into the idiom, the very warp, of our mental operations.

Unless it happens that our attention is especially called to it, we are apt to see a woodcut as we, also unfortunately, see type, in fact with and as a kind of type, a printed symbol from which, while ignoring it, we draw the greater part of our visual knowledge and ideals. Its very usefulness has caused it to be familiar, and its familiarity has resulted in its not being seen as a thing in itself. Yet in spite of all this the art has on the roll of its practitioners many of the greatest names of modern times, for such different men as Dürer and Titian, Blake and Daumier, to say nothing of countless others, have used it as a medium for the expression of their ideas. Just as in technique it is theoretically the easiest of the graphic arts, so is it the most difficult, its extreme sim-

plicity making demands upon the designer which cannot be evaded or glossed over as they can in etching and lithography; for the process admits neither of that manipulation in printing whereby a pleasant surface can be adventitiously bestowed upon an unworthy thing, nor yet of that mere minuteness and slickness of workmanship which so frequently passes for delicacy.

Its nearest analogue is prose writing, than which nothing may be rarer or more beautiful, although nothing in fact is commoner or, usually, less distinguished. Just as the beauty of prose is little dependent upon the skill or whimsy of its printer, so is the woodcut freest of all forms of graphic art from "rarity," "state," "condition," and "quality," those four accidental things which so frequently assume more importance than does artistic merit in the appreciation of other kinds of prints. And, finally, like prose it has neither greatest master nor *proxime accessit*, so that to the amateur its field is open and unhindered by barrier of eulogy or reminiscence, and there are no scarecrows of printed opinion to intimidate free exercise of choice.

The visitor to the galleries must remember two things in looking at the work exhibited, else he will be likely to carry away with him a false impression of what it really is. The first of these is that, so far as the greater part of that work is concerned, he is looking with twentieth-century eyes at the handiwork of the contemporaries of Columbus; and that their thoughts on many subjects, their points of view, and especially their conventions of expression are not as his; for much as we know that they did not, they knew much that we have unlearned, and doubtless, also, they knew much that we have forgotten. The other is the comparatively short previous history of the woodcut, for, unlike painting and

sculpture, the pictorial woodcut was still somewhat of a novelty at the time the earliest of the prints shown was made.

The pictorial woodcut seems to be an outgrowth of the use of wooden blocks for printing designs upon cloth, an art or industry the history of which is lost in the antiquity of the East.* Cloth, especially the earlier coarser weaves, was not a sympathetic medium for the printing of pictures, a handicraft which therefore, aside from isolated experiments, could not have come in until after paper had become an ordinary article of commerce.† For various historical reasons it seems safe to consider that at least until about 1400 the production of woodcuts was confined to very few places and was small in volume.‡ The earliest date that can with assurance be assigned to any pictorial woodcut on paper now preserved appears to be 1410, as that is the date of a manuscript found in the monastery of Saint Zeno at Reichen-

* See R. Forrer, *Die Kunst des Zeugdrucks*, Strassburg, 1898, in which Eastern printed stuffs, attributed to the VI and VII centuries, are reproduced.

† In an old Chinese book it is stated that Tsai Lûn, an imperial privy councilor, made paper from rags in 105 A.D. In 751 A.D. the governor of Samarcand, Zijad ibn Salih, defeated a Chinese army, taking captive some paper-makers who introduced their art into Samarcand, which rapidly developed a great paper trade. Ja'far, the grand vizier of Haroun-al-Rashid, introduced the use of paper into the chancellery of the Khalifate at Bagdad. The manufacture spread to Arabia, Syria, and Tripoli, and soon became common in Egypt, where a traveler (Nasiri Khosran, 1035-42) was astonished to see the Cairene grocers wrap up their wares in paper before delivering them to their customers. The Moors carried the art with them to Spain, which as early as 1154 exported paper to Africa. The first paper mill in a Christian country appears to have been that at Fabriano in Italy, where mills were working in 1276, although paper, presumably imported, had been in use in Italy for more than a century previously. (See P. Henderson Aitken, in *Transactions of the Bibliographical Society*, London, vol. xiii, pp. 200 *et seq.*)

‡ See Campbell Dodgson, *Catalogue of Early German . . . Woodcuts . . . in the British Museum*, London, 1903, vol. i, p. 5.

hall in the Tyrol in which were inserted two cuts, respectively of Saint Dorothy and Saint Sebastian, now in the collection at Munich. These and a small number of similar prints, which are among the finest of the very early woodcuts, are especially interesting because some specialists have discerned in them such strong Italianate forms, that, if not Italian work, they would seem to have been made from Italian models.* The earliest date to appear on a primitive woodcut is 1418, though whether this date, which is found on a Madonna in the Brussels library, is that of the making of the print or merely of some occurrence which it celebrates cannot be said.† From Italian archives it appears that in 1430 a certain Antonio di Giovanni di Ser Francesco made a declaration before the Florentine tax authorities, in which he stated that he owned many wood-blocks for the printing of playing-cards and pictures of saints,‡ and in 1441 the Venetian Senate, on the petition of the local card-makers, passed an ordinance forbidding the sale of pictures, of printed figures, and of cards coming

* See Nos. 1395 and 1677 in W. L. Schreiber, *Manuel de l'Amateur de la Gravure sur Bois et sur Métal*, Berlin (Leipzig), 1891-1911, and page 46 of Part III of the Prince of Essling's *Les Livres à Figures Vénitiens de la fin du XV^e Siècle et du Commencement du XVI^e*, Paris, 1907-14.

† For the latest information about this notorious print (Schreiber, 1160) see Dodgson in his introduction to *Woodcuts of the Fifteenth Century in the John Rylands Library*, Manchester, 1915.

‡ See Paul Kristeller, *Early Florentine Woodcuts*, London, 1897, p. ii. "The anecdote quoted by Schreiber about St. Bernardino of Siena, though its authenticity may not be above suspicion, is of interest as suggesting that the professional manufacture of playing-cards preceded the professional manufacture of religious cuts. The saint is said to have preached on May 5, 1423, against card-playing with such effect that his hearers burnt their cards and renounced playing. Then a card-maker asked the preacher, 'How shall I earn my livelihood henceforth?' The saint took a piece of paper, drew the sacred monogram upon it, and said, 'Make pictures like this.'" (Dodgson, *Catalogue*, p. 6, note 3.)

from abroad, under penalty of fines and seizure.* † But in spite of such documentary evidence, Italian woodcuts made before the introduction of printing are so rare, and so little is known about them, that it must suffice to say that in the Bibliotheca Classense in Ravenna, the Museum at Prato, and the Royal Print Cabinet at Berlin there is a small number of such prints, for, speculation apart, nothing is known about them — date, place, or makers.

The wood-block from which a design is printed, whether it be the simplest typographical ornament or the most highly developed and detailed picture, is essentially only a piece of wooden type, the making of which, the design being given, is one of the simplest of mechanical problems, depending far more on the cutter's manual facility than on any great technical knowledge. The Italian Renaissance draughtsman drew his design upon the block, and the cutter (in many cases probably the same person) with his knife and gouge cut away that part of the surface of the block left white by the designer, so that the woodcut line as actually made was not one line but two lines inclosing a black space. The sparing use of cross-hatching in the early cuts, and in fact in much of the more beautiful work produced in the great periods of the art, is due incidentally to this fact, for where with the etching needle or pen it takes but six strokes to make three parallel lines cross three others at right angles, the woodcutter, to disengage the wood from between the lines of such a pattern, has to make about sixty separate strokes with his knife. Rarely has an important draughtsman, or even a busy one, found

* See J. D. Passavant, *Le Peintre Graveur*, Leipsic, 1860-64, vol. i, p. 11.

† Dr. Kristeller, in his *Kupferstich und Holzschnitt in vier Jahrhunderten* (Berlin, 1905, p. 21), adduces facts from which he infers that a certain Federigo di Germania, who was arrested at Bologna in 1395 for coining false money, may have known about woodcutting.

time to cut his own designs upon the block, that tedious job being done by other persons, whose part in the completed work may fittingly be compared to that performed by the acid in etching.*

Until after books began to be printed from type there were extremely few pictorial woodcuts dealing with other than religious subjects, as the first great incentive for making such cuts apparently came from the desire to illustrate the histories, novels, and other books produced by the printers. The first book printed from type appears to have been made sometime about 1450, although the questions of precedence in invention and exact date are shrouded in a mystery which much acrimonious controversy has deepened rather than clarified;† but there

* In the preface to Cesare Cesariano's Italian translation of Vitruvius, printed at Como in 1521, it is said, "Non senza maxima impensa per molti excellenti pictori io ho facto designare e per non mediocri incisori ho similmente facto intagliare le affigurationi al circino perlineate et composte." (Essling, *Li-vres à Figures*, Part III, p. 91, note.) The unimportance of the woodcutter as distinct from the designer of the woodcuts was so great that Dr. Kristeller, in his *Early Florentine Woodcuts*, has cited the name of none prior to 1500, while the industry of the Prince of Essling brought forth the name of only one in Venice prior to that date, and of a possible fourteen or fifteen during the much longer period covered by his researches. Even in Germany, where the history of the woodcut has been most assiduously worked over, there is only a handful of names in the two great schools of Nuremberg and Augsburg prior to 1525, and a very large portion of them are known only because they appear on the backs of original blocks preserved in the Imperial Austrian collections. (See Dodgson, *op. cit.*, vol. ii, pp. 204 *et seq.*)

† On the continent of Europe the general opinion now seems to be that the first printing with types was done by John Gutenberg in the city of Mayence shortly prior to 1450. The eleventh edition of the *Encyclopedia Britannica*, in its article on Typography, prefers the claims of Laurence Coster of Haarlem, while in France there are people who seriously advance the theory that a certain Procopius Waldfoghel, of Bohemia, printed with types at Avignon as early as 1444. Numerous other claimants have been proposed for the honor, the conflict of opinion appearing at least as early as 1483, when Jacopo Foresti said in his *Supplementum Chronicarum*, "ars imprimendi libros . . . quam alii repertam asseverant a Guttenbergo,

seems to be no doubt that the first book printed in Italy from movable type was made at Subiaco, just out of Rome, in 1465 by two traveling Germans named Sweynheim and Pannartz. In 1467, at Rome, six or seven years after the appearance at Bamberg of Boner's *Edelstein*,* which was the first book to contain woodcut illustrations, Ulrich Hahn of Vienna printed an edition of the *Meditationes* of Cardinal Torquemada, illustrated with thirty-odd pictures, which possibly may have been cut on metal rather than on wood.† After the appearance

alii a quodam alio nomine Fausto, alii a Nicolao Jenson praedicant." (Brown, *The Venetian Printing Press*, London, 1891, p. 4.) There is a vast body of writings on the subject, to which an inordinate amount of time, research, and spinning of theories, to say nothing of some "bettering" of documents, has been devoted. The first book to bear a date seems to have been a Psalter issued by the printers Fust and Schoeffer at Mayence, August 14, 1457, although a printed indulgence of Pope Nicholas V is dated 1454.

* Reproduced in facsimile by the *Graphische Gesellschaft* of Berlin in 1909.

† See No. 7 in this exhibition for impressions from these same blocks. In the Berlin Print Cabinet there is a seemingly unique copy of an undated Venetian block-book (*i.e.* a book in which both pictures and text are cut upon wood-blocks), reproduced by Essling (*op. cit.*, No. 1), which is presumed to have been made about the middle of the XV century. (See Kristeller, *Kupferstich und Holzschnitt*, 1905, p. 127, and his article at p. 132 of vol. 22 of the *Jahrbuch der K. Preussischen Kunstsammlungen*.) Some almost contemporary copies of it have recently been discovered pasted on an altarpiece at Nuremberg (Kristeller, *Eine Folge venezianische Holzschnitte aus dem XV Jahrhundert*, Berlin, 1909). The blocks from which it was printed were again used by Jerome de Sanctis, the only Venetian woodcutter prior to 1500 whose name is known to us, in his edition of Saint Bonaventure's *Devote Meditazione* (Essling, No. 404) of 1487. There seem to have been preserved but three or four Italian block-books (see Schreiber, *Darf der Holzschnitt als Vorlauffer der Buchdruckerkunst betrachtet werden*, Leipzig, 1895, pp. 5 and 6, and Essling, *op. cit.*, No. 1), one of which is No. 8 in this exhibition. It is interesting to note that Herr Schreiber (*op. cit.*) has produced good reasons for believing that the block-books, which in all the older books of reference are referred to as the predecessors of typography, in reality made their first appearance after books were being printed from type. Mr. Dodgson (*op. cit.*, vol. i, p. 16) is of the same opinion as Herr Schreiber.

of the *Meditationes*, woodcut books made their appearance rapidly all over Italy, closely following the introduction of printing in the various cities, the first such books coming out in the following years: Venice, 1471; Verona, 1472; Milan, first book 1479, second book 1492; Naples, first book 1480, second book 1485; Florence, 1490; * Ferrara, 1493.

Both in Germany and in Italy, after the third quarter of the fifteenth century the preponderating influence of book illustration is to be noticed all through the woodcut work, so that, with the exception of the *chiaroscuro*, it may almost be taken as a rule of thumb that any woodcut, whatever its purpose, would nevertheless be cast in the form originally worked out with reference to the printed book. It is to this as much as anything that the great fundamental differences between the two great schools can probably be traced, as the type of woodcut used in illustration naturally depended most closely upon the tastes and habits of the book-buying publics. In Germany the woodcut book soon met with the favor of the wealthier classes, and the form which the cuts took was naturally based in large measure upon the calligraphic and miniature traditions with which they were familiar. As a result the woodcut in Germany tended from the first to become a facsimile of that flowing, almost handwriting line which until well on in the middle of the last century remained the normal form of German pen draughtsmanship. In Italy, on the other hand, the richer people for a long time seem to have had little desire for woodcut decorations in their books, as with few exceptions the most luxuriously printed books

* The earliest illustrated Florentine book referred to in Dr. Kristeller's *Early Florentine Woodcuts* is dated 1490, but there is abundant evidence that many woodcut books must have been printed there prior to that time, many of the blocks in books of 1490 showing signs of much wear.

have no woodcut illustrations. Even printed floriated initials and decorative side and head-bands seem not to have met with whole-hearted approval from those exigent bibliophiles, as many of the wonderfully printed early books have come down to us with empty spaces where the initials should be, the occasional illuminated copy showing that these places were meant to be filled in by the miniaturist.* The great public, however, was

* Italian miniaturists seem to have used outline wood-blocks much as we now might use rubber stamps, as a means of repeating on the margins of pages a given design, which, in many cases, was later to be covered over with color. Thus the celebrated border in the *Subiaco Lactantius* of 1465, which Dr. Lippmann (*History of Wood-Engraving in Italy*, London, 1888, p. 9) noticed as the first Italian book to contain a woodcut, has been shown to have been placed upon the page in this manner after the book was printed (Pollard, *Italian Book Illustration*, London, 1893, p. 9). Nos. 1, 2, and 4 in this exhibition contain decorative bands subsequently inserted in this way. The Prince of Essling reproduces a number of such borders, both plain and colored, from very early Venetian books. The significant thing about this species of borders is that they were not printed at the same time as the text, and that seemingly the printers had nothing to do with them. (See generally Essling, *Livres à Figures*, Part III, pp. 49 *et seq.*, and Kristeller in *Archivio storico dell' Arte*, anno V, p. 95.) The *De re militari* of Valturius, printed at Verona in 1472 (No. 5 in this exhibition), illustrates a stage half-way between illustration by hand and the printing of wood-blocks at the same time as the letter-press, as its woodcuts were impressed upon blank spaces left in the text by the printer for the purpose. The first Italian borders printed with the text were those of Ratdolt's firm (see Nos. 47, 48, and 49 in this exhibition), of which six are composed of white lines on black grounds (in contrast to the use of black line borders by the German printers and the Italian miniaturists), and must therefore, as Dr. Kristeller has pointed out (*Kupferstich und Holzschnitt*, 1905, p. 129), have been intended as substitutes for, rather than as aids to, the work of the illuminator. This distinction seems also to be true of the pictorial illustrations; for in Italian books it is rather unusual to find the woodcuts painted over, whereas in German books colored cuts are quite common, such works as the *Nuremberg Chronicle* (1493), for instance, having been issued by the publishers both plain and colored, much as certain kinds of English books were a century ago, while in the *Schatz-behalter* (Nuremberg, 1491) the author quite simply requests that the cow in a certain cut be colored red, if the picture is painted, as she is intended to be the red heifer of Chapter XIX of the Book

not subject to these qualms and aspirations of the finer bibliophilic conscience, and they frankly liked the little pictures which the printers soon found lent attraction to their wares. Not having been accustomed to any kind of books, they had no tradition in such matters as book illustration and decoration, and the publishers and printers did not find it necessary to go to well-recognized artists for the designs with which they embellished the popular books they put forth. The printer or publisher, being more important than the artist, was enabled to keep such a close hand upon the blocks done for him that in general they fitted far more closely the format and the type of his pages than the German work did.* Moreover, the

of Numbers. Possibly the only Italian book issued in this way was the 1493 edition of the Italian translation of Ketham's *Fasciculus Medicinæ* (No. 63 in this exhibition), the color in which, according to the bibliographies, was printed from blocks, but which I am advised by Rudolph Ruzicka, a wood-engraver and color printer of large experience, who has examined the book with great care, was undoubtedly put on with brush and stencil.

* The Venetian and Florentine books of the period prior to 1500 are in many cases rendered peculiarly interesting by the notable way in which their pages, type and woodcuts, were put together. The printers seem to have felt that the two should be in harmony with each other, and so to have placed the blocks that they formed an integral part of the design of the type pages. The Venetian printers of this period in many aspects of their work are especially noteworthy, for they seem to have determined generally the course which the best bookmaking of succeeding centuries was to travel. Although not the inventors of the roman type face, as distinct from black letter, they developed it to such an extent that it became the normal form of type in all non-German countries, the types of Nicolas Jenson, for instance, still serving as the direct basis of a number of our more beautiful modern type faces. Erhard Ratdolt seems to have been the first printer to print in gold, or to print a picture in more than one color, and in addition to printing the first book with a title-page which gave the name of the book, the date, place, and name of the printer (No. 47 in this exhibition), he also produced the first geometry with printed diagrams (No. 49 in this exhibition). The italic type face was designed by Aldus Manutius after the handwriting of Petrarch, and the matrices, according to tradition, were cut by Francesco da Bologna (? Francia the engraver). It was first used in the Aldine *Virgil* of 1501. Aldus was also, largely

work being unimportant in that for the most part it was made for a popular and unlearned audience, it sufficed that the designs should not always be new or independent in conception, the purchasers, it would seem, preferring to see in their book illustrations a constant and steady reflection of the paintings and sculpture and architecture with which they were familiar in the churches and other public buildings. The sculpture and architecture in Renaissance Italy was so simple in its lines when compared with the types then current in Germany, that it was an obvious and comparatively easy matter to carry over the same general feeling of restraint and clarity into the decoration of books and into the backgrounds of woodcut pictures, so much so that one of the noticeable traits of the Italian woodcut prior to 1500 is its close reflection of local monumental art.

Perhaps the most striking aspect of the book illustrations of the period just prior to 1500 is the perfectly delightful understanding which their makers had of the particular pictorial and physical problems confronting them. The thing which they held uppermost in their minds was the necessity that a successful illustration, in addition to being a pleasing design, should tell a story, swiftly and easily to be comprehended. With their delicate sense of proportion and their most human interest in the stories that they were telling, these anonymous workers developed a terseness of statement and a directness of attack upon the central problems of illustration, which can best be compared to the literary manner of their favorite story-tellers. In very few of the Italian cuts is one ever at a loss to understand what the de-

through the use of the narrow italic type, the first printer to put forth in any number volumes of a size suitable to be slipped in one's pocket, many of his editions of the classics being about the size of the familiar Everyman's Library books.

signer was trying to express. There are so few figures, the figures are so clearly differentiated each from the other, and each of them is so evidently doing just what he is doing, the notation of gesture, however ready, is so just and so charming, that unless one is careful the little pictures may at first sight seem too easy and simple to be really "works of art." But the sheer loveliness and freshness of the designs, and the fine workmanlike intelligence lying back of the severe simplification of statement in many of them, prove that they are the result of that highly conscious and deliberate craftsmanship which in ordinary life one is apt to meet only in the pages of some anthology of lyrics.

The Italian woodcut seems to have grown directly out of a manual practice not that of the painter's studio. In Germany the woodcutter, generally speaking, was set the task of making a facsimile of a line drawn on the block by an artist who seems in most instances to have known little more about the wood-block than some of its major limitations, whereas the Italian woodcut design of the early Renaissance, at least in Florence and Venice* — the two places where it reached its finest and most abundant development — was, to judge from the internal evidence afforded by the prints themselves, based upon the tradition and experience of men who worked habitually with knives and chisels rather than with pen and paper.†

* Dr. Kristeller (*Kupferstich und Holzschnitt*, 1905, p. 149) points out that the only North Italian woodcut school to be independent of an overpowering Venetian influence was the Florentine. So far as Roman and Neapolitan woodcuts are concerned, they appear to have been the work of men from the North, for no local schools seem to have been developed.

† This opinion has been frequently advanced, but especially in regard to the Florentine book illustrations. The late Prince of Essling, in his *Livres à Figures* (Part III, p. 26), took the subject up again from the Venetian point of view, and noting the fact that the workers in intarsia had for many years prior to 1500 done work

Not so much "great artists" giving vent to their idiosyncrasies and self-consciousness as highly intelligent artisans imbued with the spirit of fine craftsmanship, the makers of these cuts yielded themselves to their medium, basing their designs and linear method on its nature, and on the easiest ways of working it, seeing the finished print through the printing surface rather than through pen and paper. Thus the Florentines freely availed themselves of the untouched surface of the wood, producing thereby large expanses of black of a kind never to be found in the work of the northern reed-pen schools, and only to be matched in the woodcuts of Japan, where the solid blacks again grew out of a physical factor, in that case the peculiar Japanese drawing brush. These masses of black were difficult to print, however, in such a manner that the color should be even throughout, and therefore, like the craftsmen they were, they solved the difficulty in the easiest possible way, by scratching the broad surfaces with the points of their knives so that they were broken up and the difficulty of impression avoided. The Florentines, again, immediately realized that if an even impression were to be had in their rather quick and careless printing of the chap-books in which the most delightful of their cuts appeared, there should be some support for the platen of the press, so that in taking the impression it might not exert an undue pressure on isolated lines. This also

which in its mechanical aspects closely resembled that of the wood-cutter, reproduced an intarsia self-portrait of Antonio Barili, dated 1502, now in the Vienna Museum für Kunst und Industrie, which shows the master at work with his tools. The picture might well be that of a wood-block cutter, and is a most interesting and valuable piece of evidence. Both Dr. Kristeller and the Prince of Essling agree in saying that the early Venetian block-book referred to in the note on page 11 is based upon sculptor's draughtsmanship rather than painter's, and repeatedly refer to the informing influence of sculpture upon Venetian woodcut design.

they solved in the easiest way, not by making improvements in their presses or by taking greater pains in their pressmanship, but by surrounding each little cut with a heavy black border, broken only by a conventional pattern, in such manner that each block had incorporated with it its own support.*

Largely because of such things as these, the Florentine woodcut, elegant and accomplished and charming as it was, never had quite the same aloofness from its material, never quite the same feeling as of extraordinary difficulty overcome, that is so marked in the German work. Its beauty, and it is frequently very great, always remained that of the finely designed and well-made example of craftsmanship, of the thing that is wholly consistent with itself and at ease, and never stands forth commanding the attention of the world as for some *tour de force* achieved.†

It may well be that because of this very craftsman-like approach to their work, the Italian woodcut makers produced lines largely lacking in that nervous quality which is so noticeable in the woodcuts of those other schools whose work approached being facsimile of pen drawing. A pen line is usually nervous and full of accents, and its proper rendering is a matter of some difficulty; for the cutter's knife or gouge, being stuck into a heavy, thick mass of material through which it must be forced, does not naturally follow any but the most regular path. The Italian woodcut, based on the simplest way of work-

* A few of what appear to be the earliest Florentine borders are in open line (see Nos. 21 and 22 in this exhibition).

† "One may say without exaggeration that, generally speaking, Florentine book illustration, during its short flowering, is artistically the most finished and delightful that has ever been produced in this field. Only in richness of ornament does it lag behind the Venetians, who undoubtedly owe their great success therein primarily to their dependence upon the plastic arts." (Kristeller, *Kupferstich und Holzschnitt*, 1905, p. 149.)

ing the knife, has thus a native quality springing directly from the materials and tools used in its production, which, while different from, should not be regarded as inferior to, the more nervous facsimile work; a linear quality that, in such books as the *Hypnerotomachia* (Nos. 73 and 74 in this exhibition), approaches closely that of a finely designed and cut piece of type.* The difference between such work as that and the typical northern facsimile cuts may perhaps be likened to that between a piece of wood sculpture in which the surfaces have been boldly cut and a bronze casting from moulded wax. Whatever the Italians may have lost through neglect of the nervous line, they more than redeemed through their clear realization of the crucial fact that in a finished composition in black and white beauty of texture is not so much a question of the nervous quality of the single lines as of the construction of the linear web as a whole. Thus they exhibited an almost unequaled sensitiveness to the great value of blocks of white and black when judiciously counterpoised, to the "color" which may be gained by massing regularly laid lines varying slightly in spacing and direction, and above all to the great value of an architectonic method of building up their compositions whether pictorial or purely decorative.† Largely because

* There seems in fact to be good reason for believing that a number of the "woodcuts" with which Renaissance books were illustrated were printed from metal blocks. The distinction between the two is most difficult to make from an examination of the prints alone, and the long discussions of the earlier writers, and the categories into which they divided the relief prints they were describing, have been shown in large measure to be fanciful. The late M. Bouchot of the Bibliothèque Nationale at Paris was of the opinion that the early printers availed themselves of "clichage" or stereotyping, but one may have one's doubts about the accuracy of the data upon which he based this conjecture.

† The formal decorations in the printed books are at least as remarkable in their way as the illustrations, many of the Venetian cuts ranking among the finest "ornaments" that we have in black

of this it is doubtful whether one can find in black and white a more astonishing array of beautiful designs produced in an equally short period than those contained in the reproductions of woodcuts from Venetian and Florentine incunabula in the several books and articles by Dr. Paul Kristeller and by the late Prince of Essling, and in the several facsimiles of the *Hypnerotomachia* (Nos. 73 and 74 in this exhibition), a strange macaronic romance, the first edition of which (Venice, Aldus, 1499) has long enjoyed the reputation of being perhaps the most beautiful illustrated book ever printed.*

After 1500 there was a rapid decline in the beauty of the Italian black and white woodcut, the Florentine printers apparently having accumulated a supply of blocks which sufficed for their purposes, while in Venice, one of the great centers of the Renaissance book trade, there were so many conflicting elements and styles, and so great a competition between the publishers, that the standards set during the preceding ten years were largely forgotten. Generally speaking, therefore, it may be taken as true that until the emergence of a

and white. In addition to the many charming borders and floriated initials, attention must especially be called to the printers' and publishers' devices.

* The *Hypnerotomachia* is one of the very few elaborately illustrated books printed in Italy prior to 1500 for men of learning, and the only one printed by Aldus. That he printed it at all is probably due to the fact that it was not published by him, but on the order and at the expense of a certain Leonardo Crasso of Verona. The designer of the 172 cuts contained in it, some of which are signed with a little "b," is unknown, but in the earlier literature they have been attributed at one time or another to the Bellini, Raphael, Mantegna, Carpaccio, Bartolommeo Montagna, Sperandio, and Jacopo de' Barbari, among others (see J. W. Appell, *The Dream of Poliphilus*, London, 1893)—a list of names in itself sufficient to prove not only the fallibility of connoisseurship but the artistic merit of the designs. A list of books seemingly illustrated by the same hand may be found in J. Poppelreuter, *Der anonyme Meister des Poliphilo*, Strassburg, 1904.

number of important woodcutters toward the end of the first quarter of the sixteenth century, the work is of little value. The one important thing during this dull period is that under the competition of engravings on copper there sprang up a demand for illustrations in which there was shading, the earlier work having been almost entirely confined to outline and the simple linear indication of detail. This shading at first took the form of a coarse rendering of the conventional Italian pen and engraved work, in which the masses of shadow were represented by parallel lines running diagonally across the figures and objects represented, rather than by lines following the exterior contours. From this gradually grew a greater deftness in cutting, as it became almost a necessity that the pen lines should be carefully facsimiled in order to secure any relief or modeling in the figures.

Much of the book illustration of the mid-sixteenth century is of the greatest charm and beauty, for it has to a most surprising extent a feeling for style, a supple use of the current forms of decoration, which overrides any defects of power or sensitive draughtsmanship. A great deal of the charm is undoubtedly due to the borders with which the illustrations and the pages were surrounded—in which may easily be recognized the frankest utilization of the decorative motives of the architects and sculptors. Comparatively little of this later work is shown here, because of the fact that simultaneously with it there appeared a class of large single-sheet woodcuts, for the most part from perfectly definite hands and of a more direct decorative interest, which therefore in the limited space at hand seemed better worth while exhibiting.

Prior to 1500, although it is possible to form various groups very similar in character, there are but few de-

signers or cutters of woodcuts who can, with assurance, be singled out—the several monograms which appear being apparently only workshop signatures.* Bernhard Berenson has claimed for a little known master, whom for convenience' sake he calls *Alunno di Domenico*, the authorship of a very large portion of the most charming of the Florentine blocks,† but his theory is based entirely upon the internal evidence afforded by the cuts themselves, and seems not to have been universally accepted. There is a long-lived and sturdy tradition to the effect that Matteo de Pasti made and cut with his own hand the little pictures which are found in the edition of Valturius' *Art of War*, printed at Verona in 1472. He doubtless may have made a set of designs from which the cuts were copied, but there is nothing positive to show that he actually ever touched any of the blocks with either pen or knife. The verses constituting the colophon of the edition of John of Holywood's *Sphaera Mundi*, printed at Venice in 1488, state specifically that the astronomical figures were invented by a certain John Santritter of Heilbronn and were cut on the block by Jerome de Sanctis,‡ who is thus the only woodcutter

* See Essling, *Livres à Figures*, Part III, p. 90.

† The *Burlington Magazine*, vol. i (1903), where he says of "Alunno:" "In his phase as illustrator (in the narrower sense of the word), there scarcely ever has been one more charming" (p. 19), and again: "This minor painter . . . was a book-illustrator charming as few in vision and interpretation, with scarcely a rival for daintiness and refinement of arrangement, spacing, and distribution of black and white" (p. 18).

‡ Carmina in impressorum huius operis laudem.
 Uranie quantum quantum debere fatentur
 Cuncta canopeo: cognitaque astra viro
 Santriter helbronna lucili ex urbe Johannes
 Schemata sic debent ipsa reperta tibi
 Naec minus haec tibi de sanctis hieronyme debent
 Quam socio: namque hic invenit: ipse secas.

For lists of prints ascribed to Jerome see Dr. Kristeller's *Eine Folge*

prior to 1500 in Italy of whom we have positive evidence. Possibly two of Jacopo de' Barbari's three woodcuts were made in the fifteenth century, but nothing is known as to their exact dates (see Kristeller, *Engravings and Woodcuts by Jacopo de' Barbari*, London, 1896), while Dr. Lippmann in his *The Woodcuts of the Master I. B. with the Bird* (London, 1894), attributes some of the illustrations in a *Tesaurus spirituale*, printed at Milan in 1499, to that master.

One other man especially deserves mention in the period prior to 1500, not because he was an artist but because he, Erhard Ratdolt of Augsburg, was a printer who solved the practical difficulties in the way of printing a picture in two colors.* He set up as a printer in Venice in 1476, where he formed a partnership with two other men, described in the colophons of the partnership's books as "Bernardus pictor" of Augsburg and "Petrus loslein" of Langenzenn. The partnership made perhaps as beautiful books as were produced by the early Venetian press, than which no praise can be higher, printed the first Venetian woodcut books, and

venezianischer Holzschnitte aus dem XV Jahrhundert, Berlin, 1909, p. 5, and the Prince of Essling's *Li-vres à Figures*, vol. i, No. 260, and Part III, pp. 65 *et seq.* The name of Jerome de Sanctis is in itself of considerable interest, as it goes to show that he came of a line of *imagiers*, the patronymic "de Sanctis" being nothing more than a nickname taken from the business of supplying the little pictures of saints which the Venetian churches were in the custom of distributing or selling to the pious. Thus there are a number of entries in the Venetian archives relating to men who followed this trade, and they are in several instances referred to by this name. In the XVI century there are records of payments having been made by the churches for "santi-grandi," "santi-piccoli," and "santi-doradi" — all referring to the little printed pictures — a survival of the trade in the "Heiligen" to which so much space is devoted in the earlier textbooks on the history of the woodcut in Germany. (See Essling, *op. cit.*, Part III, pp. 29 *et seq.*)

* See Gilbert R. Redgrave, *Erhard Ratdolt and his Work at Venice*, London, 1894, p. 16.

was responsible for seven borders, several of which are treasured as being among the most noteworthy pieces of pure ornament ever cut upon a wood-block.* Important as the borders are, however, Ratdolt's principal claim to remembrance, so far as the woodcut is concerned, is the fact that in the 1485 edition of the *Sphaera Mundi* by John of Holywood (No. 65 in this exhibition), he for the first time printed pictures in more than black and white. To be sure, they are but the simplest kind of astronomical diagrams; but as Ratdolt himself was to show in the *Brixen Missal* which he afterwards printed in 1493 at Augsburg,† there is little or no difference, mechanically speaking, between printing a diagram and a picture in colors. And so it is that in this book with its little circles of black and olive drab and red we see the most important of the first steps taken toward that development of the printed picture in color with which our bill-boards and our magazines are flooded at the present time.‡

* The most famous Italian Renaissance border is doubtless that of the *Herodotus* printed by the brothers John and Gregory de Gregoriis in 1494. There seem to be reasons for believing it to be by the same artist who designed the cuts in the *Hypnerotomachia*, which itself contains many most beautiful typographical ornaments. The vignette at the bottom of the *Herodotus* border is curiously like a drawing in the Christ Church collection at Oxford, reproduced facing p. 40 in J. Poppelreuter's *Der anonyme Meister des Poliphilo*, Strassburg, 1904, which Dr. Kristeller (*Early Florentine Woodcuts*, p. xliii) attributes to Lucantonio degli Uberti.

† See Dodgson, *op. cit.*, vol. i, p. 36.

‡ In Forrer (*op. cit.*) there are reproduced printed textiles attributed to the XII-XIII century in which the design was printed in two and even in three colors. As these were block prints in which the impression was obtained either by hand pressure or by striking the backs of the blocks with a mallet, the mechanical problem was quite different from that presented by the printing-press. In the auction catalogue of Herr Schreiber's collection (Vienna, 1909) a woodcut (Schreiber 1216 a) of Saint Anthony of Padua is described (lot No. 26) as being partly printed in color and partly colored with stencils, although in the description in the Manuel no mention is made of any color printing. In both Manuel and sale catalogue it

The question of register having been solved as a practical matter, it was not long before the artists who were accustomed to design for the block took the matter up. In 1507, Lucas Cranach the elder, of Wittenberg, used it to make a facsimile of a pen drawing of Saint George in black and gold on paper tinted blue by hand, an impression of which is preserved in the British Museum, and immediately afterward Hans Burgkmaier of Augsburg, apparently stung by some boasting remarks in correspondence that passed between the two cities, made pictures of Saint George and of the Emperor Maximilian in which much the same result was reached.* The difference between the two was that where Cranach printed both his black and his white from separate line blocks on a piece of colored paper, Burgkmaier used white paper, printing his blacks from an ordinary line block, and getting both his color and his whites by incising the latter in a solid block which was then printed in colored ink.† The Germans seem very rarely to have departed from the pen-line basis in making their color prints, even though in a few instances they did produce cuts in several colors in which the black block was largely eliminated.‡ The

is attributed to the end of the XV century, but where the Manuel gives its provenance as either Savoy or Italy, the sale catalogue says it is apparently of Spanish origin. In view of so much conflict of opinion it is probably wisest to consider the print as being very interesting without going further and claiming it to be, as the sale catalogue does, "bedeutend als einer der frühesten wenn nicht überhaupt als *ältester* Farbenholzschnitt."

* See Dodgson (*op. cit.*), vol. i (1903), pp. 254 *et seq.*, and vol. ii (1911), pp. 74, 286, 296.

† There is reason for believing that the technical improvement in Burgkmaier's cuts was due rather to Jost de Negker, his woodcutter, than to Burgkmaier himself. See Dodgson, *op. cit.*, vol. i, p. 257.

‡ In the Museum collection are impressions of Cranach's Saint Christopher (B. 58), apparently made in 1509, and of Burgkmaier's Death and the Lovers (B. 40) of 1510, the first of which is similar in technique to the Burgkmaier Saint George, the black block carrying

further step in the utilization of the process was taken by an Italian named Ugo da Carpi, who in 1516 petitioned the Venetian government for a patent for a new method of printing in colors.* His process was nothing more than the German scheme, so far as the mechanical aspects of it went, but it did differ materially in practice, as after his first few prints, which were done in much the same way as the Saint George of Burgkmaier, he largely abandoned the reproduction of pen lines and the use of positive color and confined himself to the reproduction of wash drawings in several intensities of one neutral color, or at most in several neutral tints of much the same value. His process was taken up by a number of Italians, concerning whom curiously little is known, who used it to great advantage in the reproduction of drawings and designs by a number of the painters of the time. Thus, many of Raphael's designs were used by Ugo, while Antonio da Trento and Giuseppe Nicolo Vicentino seem to have made a specialty of the reproduction of Parmigiano's drawings. Later, toward the end of the sixteenth century, the process was used to powerful effect by Andrea Andreani, who not only cut many blocks of his own but purchased blocks by the men just mentioned, and reprinted them after inserting his own initials. Perhaps his most important work is the set of the Triumphs of Caesar which he made in Mantua in 1599 after the celebrated paintings there by Mantegna. Almost the last of the woodcutters who worked in this style in

a complete design, while the latter marks a half-way stage to the Italian practice, much of the essential drawing being printed from one of the color blocks.

* See Passavant, *Peintre Graveur*, vol. vi, p. 208. The first date to which I have found reference as appearing on an Italian chiaroscuro is 1518 (see *Ibid.*, p. 210), which occurs on the first state of the Death of Ananias (B. 27), No. 81 in this exhibition, and on the Aeneas and Anchises (B. 12), both by Ugo after Raphael.

Italy was Bartolomeo Coriolano of Bologna, whose work is practically confined to the designs of Guido Reni. Woodcuts of this type are of the greatest rarity in fine condition, as having been used for wall decoration, they were subject to all the accidents and neglect of the small household, from which extraordinarily few escaped.

The first major personality to appear in the Italian woodcut is Jacopo de' Barbari, well known through his intercourse with Dürer, who designed a large bird's-eye view of Venice that was published in 1500. This, like the woodcuts of an anonymous master, known by his signature "I. B." followed by a little bird, who flourished about 1503, are of such great rarity that they are known only in a few of the great European national collections. Later on come artists like Domenico Campagnola and Titian, who either drew on the block for the cutter or else were in the habit of having woodcuts made after their designs. Many of these cuts are very large in size and are done in rather a coarse manner, which, however, does not affect the power or the decorative quality of the work. With the exception of Andreani's blocks, the most important woodcuts of the close of the century are probably those made from the designs of Giovanni Maria Verdizotti and Giuseppe Scolari, although the fame of the book of costumes by Cesare Vecellio, Titian's nephew (No. 80 in this exhibition), is greater than that of the work of either of the other men. Verdizotti published in 1570 at Venice his *Cento Favole*, illustrated with one hundred cuts (No. 79 in the exhibition). These were in all probability drawn on the block by Verdizotti himself, who was an amateur draughtsman of Titian's school, and among them are to be found some of the most charming woodcuts of the late Renaissance. Scolari's work, unlike that of Verdizotti, is cast in a very large mould,

and is remarkable for its swing and powerful use of black and white. His big blocks, like the little ones of the famous Englishman, Thomas Bewick, two hundred years later, contain much white line, with a plentiful use of strong black spaces, and for a certain swagger quality can be compared only to the blocks cut by Christoffel de Jeghers after Rubens's designs.

The present exhibition illustrates after a manner the history of the woodcut in Italy from the middle of the fifteenth century to the beginning of the seventeenth. In it is to be seen work of every degree of skill in cutting, and, broadly speaking, examples of every kind of work produced prior to the discovery of the fact that engraving tools could be used across the grain of the wood—the discovery on which was based the modern development of the wood-block, especially that tendency to discard the use of positive line in favor of “tints,” which was the marked departure of the end of the last century and which possibly reached its apogee in the work of such Americans as Kruell, Kingsley, Wolf, and the happily still living Timothy Cole.

W. M. I., JR.

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CATALOGUE

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PART I

WOODCUTS IN BOOKS

NOTE

To save space, identification has been made, so far as possible, by references to standard catalogues. Several of the incunabula not being described in such books, references for them have been made to the catalogue of J. Pierpont Morgan's library prepared by Alfred W. Pollard

B=BARTSCH, *Peintre Graveur*.

E=ESSLING, *Liures à Figures Vénitiens*.

HAIN=HAIN, *Reportorium Bibliographicum*.

J. P. M.=POLLARD, *Catalogue of MSS. and Early Printed Books . . . now forming part of the Library of J. Pierpont Morgan, London, 1907*.

K=KRISTELLER, *Early Florentine Woodcuts*.

P=PASSAVANT, *Peintre Graveur*.

PROCTOR=PROCTOR, *Index to Early Printed Books*.

R=RIVOLI, *Les Missels imprimés à Venise*.

S=SCHREIBER, *Manuel de l'Amateur*.

CATALOGUE

WOODCUTS IN BOOKS

THE FIRST STEPS IN BOOK ILLUSTRATION

1. ILLUMINATED DECORATIVE BORDER

Painted over a woodcut design impressed by hand after the book was printed. In a *Virgil*, Venice, 1471 (HAIN-COPPINGER 6004). See No. 2.

2. ILLUMINATED DECORATIVE BORDER

Painted over a woodcut design impressed by hand after the book was printed. In Appian, *De bellis civilibus*, Venice, 1472 (PROCTOR 4044). Nos. 1 and 2 are very beautiful examples of the use to which the illuminators put the wood-block. From facts such as that the same blocks appear in part in both Nos. 1 and 2, as well as in the Trapesuntius, *Rhetorica*, of about 1470, in the Bibliothèque Nationale at Paris, reproduced by Essling (opp. p. 112 of Part I of *Les Livres à Figures Vénitiens*), it has been inferred that there were certain illuminating shops in Venice in which wood-blocks were used as an easy means of repeating designs.

3. INITIAL

Impressed and colored by hand after the book was printed. Evidently intended to be filled in with color. In Nepos, *Vitae Imperatorum*, Venice, 1471 (PROCTOR 4068). An examination of ancient MSS. would probably reveal instances of such use of wood or metal blocks dating back to extremely early periods. Fleury in 1861 pointed out the use of such blocks in Cistercian MSS. of the twelfth century preserved in the library at Laon.

4. DECORATIVE BORDER AND INITIAL

Impressed by hand after the book was printed. Not colored and, in view of the black ground, evidently not intended to be. In Suetonius, *Vitae Caesarum*, Rome, 1470 (PROCTOR 3307).

5. THREE BATTERING-RAMS

Woodcut illustrations impressed by hand after the book was printed, in spaces left by the printer for the purpose. It will be



THE FLIGHT INTO EGYPT
In Torquemada's Meditaciones, Rome, 1478

noticed that the ink used in the illustrations is not the same as that in the text, and that the upper left-hand picture extends slightly over the first line of type. This and the other eighty-one cuts in the *De re militari* of Roberto Valturio, printed at Verona in 1472 by Johannes ex Verona (PROCTOR 6912), which is here shown, are the earliest North Italian woodcuts to which a positive date can be given. They are ascribed by tradition to Matteo Pasti, the famous medalist, who, like Valturio, was attached to the court of Sigismondo Malatesta of Rimini, to whom the book was dedicated. It is one of the very few early Italian Renaissance woodcut books intended for bookbuyers of taste and discrimination.

6. A WARSHIP

In the edition of Valturius, *De re militari*, printed at Verona in 1483 (PROCTOR 6921). Here the woodcuts, copies of those in No. 5, were printed with the type of the book. In Nos. 1 to 6 is thus shown each step from the use of the woodcut simply as a labor-saving device of the illuminators to its final incorporation in the type page by the printer and publisher.

7. THE FLIGHT INTO EGYPT

A beautiful impression of one of the thirty-four blocks used in Cardinal Torquemada's *Meditations* printed at Rome in 1467, the first Italian book illustrated with woodcuts, and thus one of the first Italian woodcuts to which a positive date can be assigned. They are copies of mural paintings once in Santa Maria de Minerva at Rome. Here shown in Torquemada, *Meditationes*, Rome, 1478 (PROCTOR † 3377).

8. ABRAHAM LEADING ISAAC TO THE SACRIFICE, THE ROAD TO CALVARY

In *Opera nova contemplativa (Biblia Pauperum)* (E. 206 and S. IV, p. 106 a). Published by G. A. Vavassori in Venice. Possibly cut by his brother Florio Vavassori. One of the last of the block-books. Many of its illustrations are obviously inspired by German and Flemish work and a number are nearly direct copies of Dürer. The book is not dated, but cannot be earlier than 1509, and probably was not made until a number of years later, as G. A. Vavassori appears to have been working after 1570.

NAPLES

9. THE FABLE OF THE WOLF & THE PIG

In Tuppo's *Aesop*, printed at Naples in 1485 (HAIN 353), which is interesting as showing the curious cross currents in early Italian Renaissance book illustration. While some of the illustrations are free copies from those in an *Aesop* printed in Verona in 1479, and others have a decidedly German look, the borders by which all are surrounded show strong Hispano-Moresque influences. Illustrations of a similar type are found in books printed prior to this in Lyons and in Barcelona. Probably all are from the press of some one wandering printer.

ROME

10. THE VIRGIN ON THE CRESCENT

Cut surrounded by a black-ground border showing strong Neapolitan influence. In *Indulgentiae Ecclesiarum Urbis Romae*, 1496 (HAIN 11198).

11. PILGRIMS ADORING THE VERNICLE

Cut surrounded by a black-ground border showing Neapolitan influence. In *Indulgentiae Ecclesiarum Urbis Romae*, March 7, 1500 (J. P. M. 270).

12. "PROBA"

In Philippus de Barberiis, *Opuscula*, about 1481 or 1482 (PROCTOR 3954).

MILAN

13. THE ORGANIST

In Gafori, *Theorica Musice*, Milan, 1492 (PROCTOR 6055). This cut was copied from one in the Naples first edition of 1480, which is reputed to be the first printed book about music.

14. STORIATED BORDER

In Gafori, *Practica Musice*, Milan, 1496 (PROCTOR 6067). This cut shows strong Venetian influence.

BRESCIA

15. DANTE AND VIRGIL AT THE ENTRANCE TO HELL

In Dante, *Divina Commedia*, 1487 (PROCTOR 6973). The second illustrated Dante, and the first one to contain woodcuts.

16. MARCO POLO AT THE GATE OF A CITY

In *Marco Polo da Venesia de la maraueliose cose del Mondo*, December 20, 1500 (J. P. M. 479). This charming cut, if not made in Florence, must be a close copy of Florentine work.

MODENA

17. THE TRANSLATION OF THE HOUSE OF LORETTO

In *Pronosticatione*, April 14, 1492 (HAIN *10089).

18. ADORATION OF THE MAGI

On the title-page of *Legenda Sanctorum Trium Regum*, 1490 (HAIN *9399).

BOLOGNA

19. THE MARTYRDOM OF ST. AGATHA

On the title-page of *Festa di Sancta Agata*, about 1505-10 (J. P. M. 457). A copy of the Florentine cut reproduced as No. 29 in K.

20. SAINT VERDIANA AT PRAYER

In *Leggenda di Sancta Verdiana*, about 1520 (J. P. M. 458). A copy of Florentine work.

FLORENCE

21. MULTIPLICATION TABLES

In Calandri, *Arithmetica*, January 1, 1491 (K. 77 a). Reputed to be the first printed arithmetic.



SAINT ANTONINO WRITING
In Antonino's Curam Illius Habe, Florence, 1493



THE AGONY IN THE GARDEN

In Savonarola's Sermone della Oratione, Florence, 1492

22. SAINT ANTONINO WRITING

In Antoninus, Confessionale: Curam Illius Habe, May 23, 1493 (K. 25).

23. A FRIAR WRITING

In Pantiera, Alchuni Singolari Trattati, December 15, 1492 (K. 320).

24. THE AGONY IN THE GARDEN

In Savonarola, Sermone della Oratione, October 20, 1492 (K. 382 e).

25. CHRIST IN A MANDORLA

In Cavalca, *Fruiti della Lingua*, September 4, 1493 (K. 96 b).
A free copy of the celebrated engraving by "Baccio Baldini"
in the 1477 edition of Bettini's *Monte Sancto di Dio*.

26. PIETÀ

In Savonarola, *Traçtato della Humilita*, about 1493 (K. 394 a).

27. A STUDENT AT HIS DESK

In *Bucoliche elegantissimamente composte da Bernardo Pulci*,
April 19, 1494 (PROCTOR 6167). This cut reproduced by K. as
his No. 113.

28. THE CONFESSIONAL

In Antonino, *Specchio di Conscientia*, about 1495 (PROCTOR
6297). This cut reproduced by K. as his No. 108.

29. PIETÀ

In Savonarola, *Operetta del Amore di Iesu*, about 1495 (K. 374 d).

30. SAVONAROLA HANDING A BOOK TO
AN ABBESS

In Savonarola, *Operetta sopra i dieci Commandamenti di Dio*,
about 1495 (K. 377 a).

31. THE ELEVATION OF THE HOST

In Savonarola, *Traçtato del Sacramento della Messa*, about 1495
(K. 391 c).

32. A FRIAR GREETING NUNS

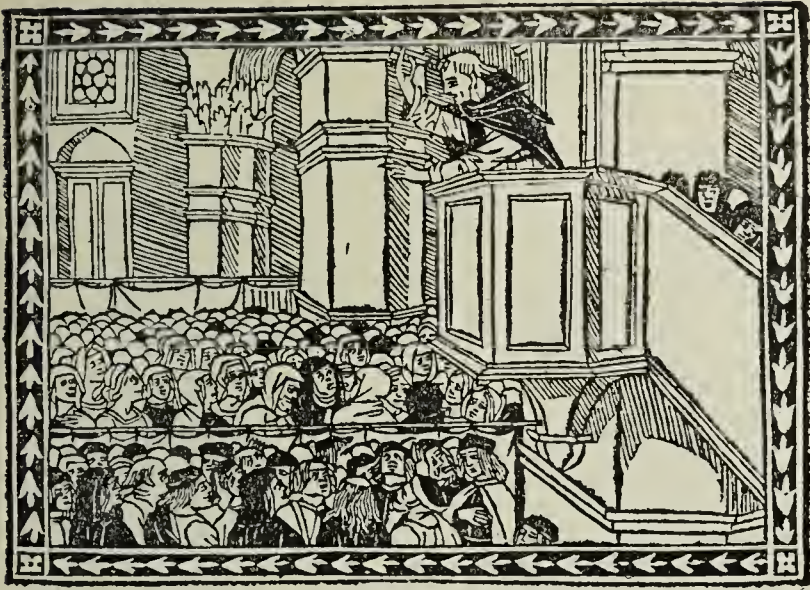
In Savonarola, *Predicha e Revelationi*, September 5, 1495 (K.
390 b).

33. THE CRUCIFIXION

In Savonarola, *Sopra i dieci Commandamenti di Dio*, October 24,
1495 (K. 377 b).

34. SAINT EGIDIO PRAYING

In Egidio, *Capitoli di Certa Doctrina*, about 1496 (K. 132).



SAVONAROLA IN THE PULPIT

In Savonarola's Compendio di Revelatione, Florence, 1496

35. THE FLAGELLATION

In Bonaventura, Devote Meditazione sopra la Passione, about 1496 (K. 67 b).

36. PIETÀ

In Savonarola, Trattato della Humilita, about 1496 (J. P. M. 427).

37. A MAN AND A WOMAN IN PRAYER
BEFORE AN ALTAR

In Savonarola, Trattato dell' Oratione Mentale, about 1496 (K. 383 b).

38. SAVONAROLA IN THE PULPIT

In Savonarola, Compendio di Revelatione, April 23, 1496 (K. 390 d).



SAVONAROLA IN HIS CELL

In Savonarola's *Libro della Semplicità della Vita Christiana*, Florence, 1496

39. THE REDEEMED WASHING IN THE
BLOOD OF THE CRUCIFIED

In Benivieni, *Defensione della Dottrina da Frate Hieronymo*, May 28, 1496 (K. 52).

40. SAVONAROLA IN HIS CELL

In Savonarola, *Libro della Semplicità della Vita Christiana*, October 31, 1496 (K. 392 b).

41. PIETÀ

In Savonarola, *Trattato della Humilità*, about 1500 (K. 394 b).

42. A MAN AT PRAYER BEFORE AN ALTAR

In Savonarola, *Epistole*, prior to 1500 (K. 381 a).

43. A FRIAR PREACHING TO NUNS

In Savonarola, *Expositione del Pater Noster*, about 1500 (K. 384 c).



PIETÀ

In Savonarola's Trattato della Humilità, Florence, about 1500

44. THE DYING MAN

In Savonarola, Predica del Arte del Ben Morire, about 1500 (K. 375 b).

FERRARA

45. THREE PORTRAITS

In Bergomensis, De claris mulieribus, 1497 (PROCTOR 5762).
The cuts in this book show a curious mixture of Venetian and Florentine influence.

46. SAINT JEROME WRITING A LETTER
WHICH A MESSENGER DELIVERS TO
POPE DAMASUS

On the first page of St. Jerome's *Epistole*, 1497 (PROCTOR 5765). The woodcuts in this are markedly Venetian in character, of the same general type as those in Nos. 59, 61, and 62.

VENICE

47. BORDER

On the title-page of Regiomontanus, *Calendario*, 1476 (E. 248). Reputed to be the first title-page to give title, date, place, and printers.

48. BORDER

On the title-page of Dionysius Periegetes, *De situ orbis*, 1477 (E. 255).

49. BORDER

On the title-page of Euclid, *Elementa Geometriae*, 1482 (E. 282). Reputed to be the first printed geometry.

50. VIEW OF VENICE

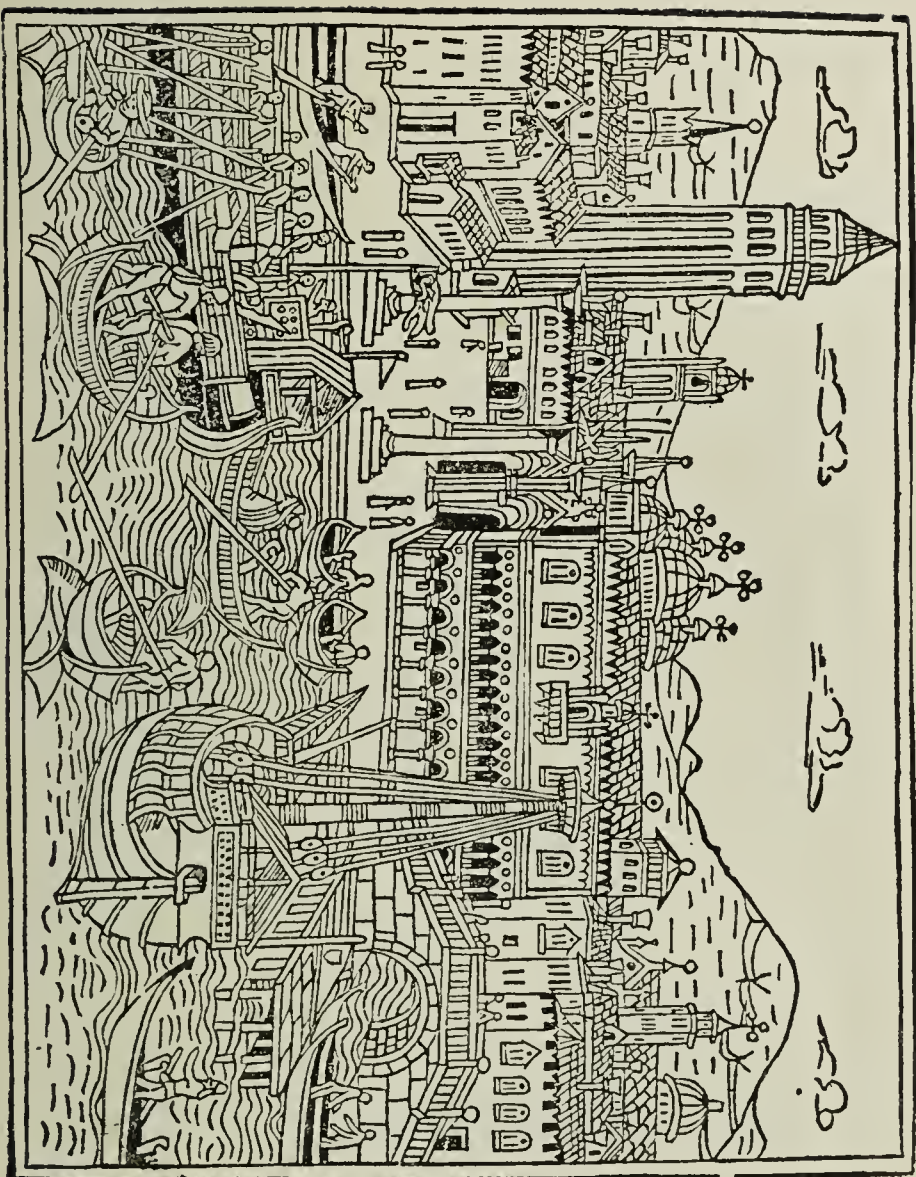
In Rolewinck, *Fasciculus Temporum*, 1479 (E. 276). The first print of Venice.

51. VIEW OF VENICE

In Bergomensis, *Supplementum Chronicarum*, 1492 (E. 345). The third or fourth view of Venice. This and No. 50 are amusing as showing that in its most important aspects Venice has changed but little since the last quarter of the fifteenth century. This view is attributed to Jerome de Sanctis; see Note †, page 16 of Introduction.

52. THE TRIUMPH OF TIME

In Petrarch, *Triumpho*, 1488 (E. 76). See No. 54.



VIEW OF VENICE

In Bergomensis, Supplementum Chronicarum, Venice, 1492



THE TRIUMPH OF TIME
In Petrarch's Triumphs, Venice, 1508

53. THE TRIUMPH OF TIME

In Petrarch, *Triumphs*, April 22, 1490 (E. 77). See No. 54.

54. THE TRIUMPH OF TIME

In Petrarch, *Triumphs*, February 15, 1508 (E. 85). The edition of 1488 (No. 52) is the first illustrated Petrarch; and although in this copy the illustrations are so heavily painted over that the woodcut lines can only with great difficulty be made out, it is shown because it is the first of a long line of illustrations. Its designs differ materially from those in the second edition (No. 53), which are copies of the famous set of broad-manner Florentine copper engravings. The cuts in the edition of 1493 (E. 79), the illustrations in which were reprinted in No. 54, were based on those of No. 53. These three sets of cuts, perhaps the most celebrated of all the many Petrarch illustrations, come somewhere midway in the history of Petrarch illustration, a history doubtless exceeded in length and interest only by that of Bible illustration.

55. MAP OF CYPRUS

In Zamberto, *Isolario*, about 1485 (E. 1316).

56. THE FLAGELLATION

In Bonaventure, *Meditazione sopra la Passione*, April 26, 1490 (E. 406). The first edition of this book with these illustrations appeared in February, 1489. "The fashion of illustrating books with a great number of woodcuts, frequently of extremely small dimensions, appears to have originated in Venice; . . . Vignette illustration was adopted in Germany from the practise of the Venetians; and was cultivated with success by the younger Holbein, by Hans Sebald Beham, and by Albrecht Altdorfer. At a later date it was completely monopolized in Lyons, by Bernard Salomon and his imitators. The Venetian artists were the forerunners, and perhaps even the direct models, of the 'little masters' of Germany and France. The series of those vignette illustrations was opened by a small book, published in 1489, and entitled *Devote Meditazione sopra la Passione del N. S.*" (Lippmann, *History of Wood-Engraving in Italy*, p. 82.)

57. "SOPHONIA," THE MARRIAGE OF JOSEPH AND MARY, SAINT PETER IN PRISON, "OSEE," "RE SALAMUM," THE DISCIPLES

In *Bible*, May 8, 1498 (E. 138). The illustrations in this Bible, of which six loose pages are shown, first appeared in the celebrated vernacular "Mallermi" Bible of October 15, 1490 (E. 133), which is artistically as important as it is rare, apparently but five or six copies being known. A number of them are based upon woodcuts contained in the Cologne Bible of 1490, but the greater number, which are also the best, seem to be new compositions. All are in the fine outline manner of the cuts in No. 56, and some contain signatures, the earliest to appear in any Venetian book, but these seem to be shop labels rather than signatures of artists. More than one hand is discernible in the cuts, some of which, such as that of The Marriage of Joseph and Mary, here shown, may possibly be by Benedetto Bordone.

58. THE FABLE OF THE TWO CROWS

In *Aesop*, December 20, 1508 (E. 365). The woodcuts in this book were first used in the edition of January 31, 1491 (E. 360).

59. FIRST PAGE

In Boccaccio, *Decamerone*, June 20, 1492 (E. 640).

60. A CAVALRY BATTLE

In Livy, *Deche*, April 16, 1511 (E. 38). This and many of the other illustrations first appeared in the edition of February 11, 1493 (E. 33).

61. VORAGINE AT HIS DESK ("SILENTIUM")

In Voragine, *Legendario de Sancti*, December 5, 1499 (E. 680). Most of these illustrations first appeared in the 1492 and 1494 editions of the *Golden Legend*. The border shown was also used in various editions of other books, among them the Petrarch, No. 54.



"OSEE"

In the Mallermi Bible of 1490, Venice



THE FABLE OF THE DOG AND THE STORK

In Aesop's Fables, Venice, 1508

62. THE DECIAN PERSECUTION

In *Vita di sancti Padri*, September 3, 1509 (E. 575). Illustrated with impressions of the wood-blocks from the famous edition of 1491 (E. 568), which with the cuts in Nos. 57-64 are perhaps the best of the early Venetian work.

63. THE DISSECTION

In Ketham, *Fasciculo de Medicina*, February 5, 1493 (E. 586). This woodcut is colored red, black, yellow, and green with stencils. Possibly this and No. 65 were the only Italian incunabula issued in colors. See Note *, page 11 of Introduction.

64. THE DOCTORS

In Ketham, *Fasciculus Medicinæ*, March 28, 1500 (E. 588). The same cuts as those in No. 66, but uncolored. They are possibly by the Master of the *Hypnerotomachia*. See Nos. 73 and 74.

65. ASTRONOMICAL DIAGRAM ILLUSTRATING THE THEORY OF THE LUNAR ECLIPSES

In Sacrobosco, *Sphaera Mundi*, 1485 (E. 259). The diagrams in this book are reputed to be the earliest recorded examples of pictures printed in color. See Introduction, page 22.

66. DANTE AND VIRGIL

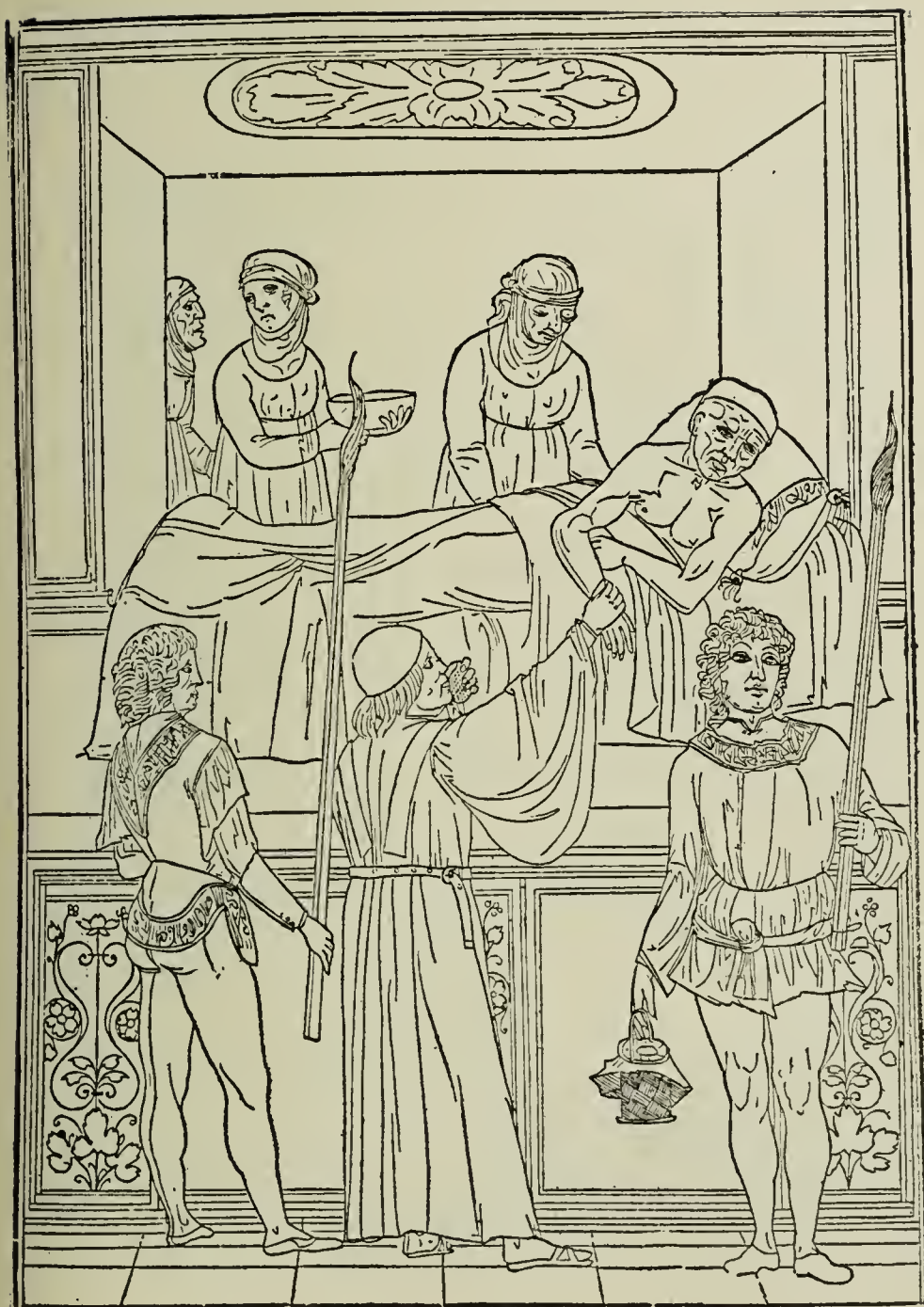
In Dante, *Divina Commedia*, November 29, 1493 (E. 533). These cuts first appeared in the edition of March, 1491 (E. 531). The conventions of representation permitted the artist to depict Dante in three separate places in one picture.

67. SAINT LORENZO GIUSTINIANO PRECEDED BY A CRUCIFER

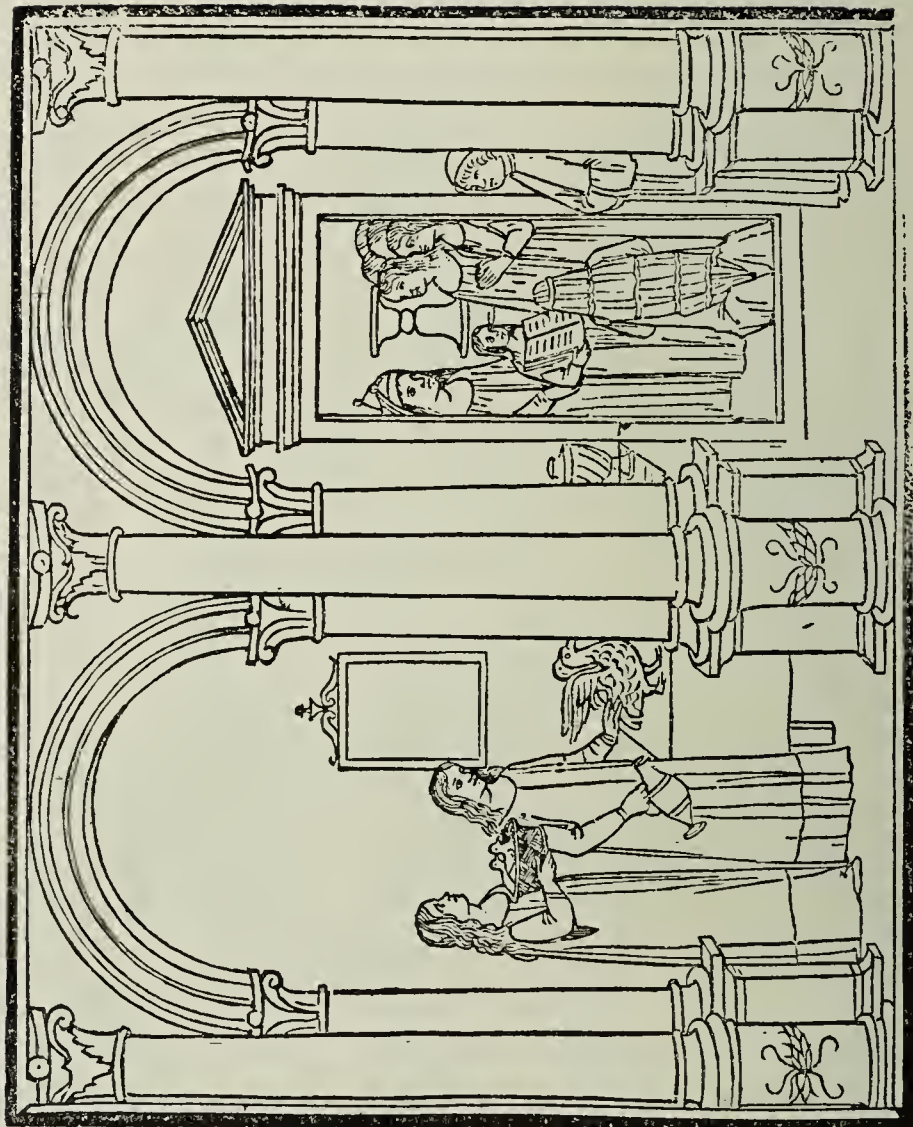
In Giustiniano, *Della Vita Monastica*, October 20, 1494 (E. 757). This cut is a loose copy from a tempera panel painted by Gentile Bellini in 1466, now in the Accademia at Venice.

68. A MONK PRAYING

In *Monte de la Oratione*, about 1493 or 1494 (E. 728).



THE SICK MAN
In Ketham's Fasciculus de Medicina, Venice, 1493



IN COLUMNA, HYPNEROTOMACHIA POLIPHILI
Venice, Aldus, 1499

69. FRONTISPIECE AND BORDER

In Regiomontanus, *Epitoma in Almagestum*, August 31, 1496 (E. 895). Possibly by the Master of the *Hypnerotomachia*. See Nos. 73 and 74.

70. THE ANNUNCIATION

In Aldus, *Greek Book of Hours*, 1497 (E. 463).

71. PLATYNA WRITING THE LIVES OF THE POPES

Title-page of Platyna, *Hystoria de Vitis pontificum*, 1504 (E. 1429).

72. SAINT ANTHONY

The printer's mark of Philippo Pincio, used in the *Livy* of September 27, 1511 (E. 39).

73. POLIPHILE EMBRACING POLIA, AND POLIPHILE AND POLIA DRIVEN FROM THE TEMPLE OF DIANA

In Columna, *Hypnerotomachia Poliphili*, 1499 (E. 1198). See Nos. 64 and 69.

74. THE HELIADES AND THE VINTAGE

In Columna, *Hypnerotomachia Poliphili*, 1499 (E. 1198). See Introduction, pages 17 and 18.

75. THE CANON PICTURE

In *Missale Vallisumbrosae*, December 4, 1503 (R. 245).

76. PORTRAIT OF ARIOSTO (BY FRANCESCO DE NANTO)

In Ariosto, *Orlando Furioso*, Ferrara, 1532.

77. AN EQUESTRIAN BATTLE

In Brusantino, *Angelica Inamorata*, 1553.



THE FABLE OF THE OAK AND THE REED
In Verdizotti's Cento Favole Morali, Venice, 1577

78. THE CRUCIFIXION

In *Missae episcopales pro sacris ordinibus conferendis*, June, 1563.

79. THE OAK AND THE REED (BY GIOVANNI MARIA VERDIZOTTI)

In Verdizotti, *Cento Favole Morali*, 1577.

80. "CONTADINA" (BY CESARE VECELLIO)

In Vecellio, *Habiti antiche e moderni*, 1590.



AN EQUESTRIAN BATTLE

In Brusantino, *Angelica Inamorata*, 1553



THE PSALMS
In the Mallermi Bible of 1490, Venice

PART II
WOODCUTS NOT IN BOOKS

WOODCUTS NOT IN BOOKS

The following prints are listed alphabetically under artists according to their traditional attributions, which, however doubtful in many cases, are those by which they are known

ANONYMOUS

85. CHARLES V

After Titian. (B. XII. 140. 1?) Black and white, containing much white line work. The late Henry Wolf, who had examined this impression with care, said that it was graver work on metal.

154. VENUS LAMENTING THE DEATH OF ADONIS

After Luca Cambiasio. *The key block only.* (P. VI. 238. 74 a.)

133. THE REPOSE IN EGYPT

After Baroccio. 2 *blocks.* (B. XII. 36. 11.)

87. FAITH

After Parmigiano. 3 *blocks.* (B. XII. 128. 1.)

83. PRUDENCE

After Parmigiano. 3 *blocks.* (B. XII. 129. 6.)

134. TEMPERANCE

After Parmigiano. 3 *blocks.* (B. XII. 129. 5.)

119. THE VIRGIN MARY

After Parmigiano. 2 *blocks.* (B. XII. 56. 12.)

111. JASON

After Parmigiano. 3 *blocks.* (B. XII. 120. 19)

112. THE SACRIFICE

After Parmigiano. 2 *blocks.* (B. XII. 152. 21.)

159. THE FATHERS OF THE CHURCH

After Beccafumi. 2 blocks. (B. XII. 84. 35.)

110. THE VIRGIN AND SAINTS

After Parmigiano. 2 blocks. (B. XII. 64. 24—II.)

142. THE MADONNA OF LORETTO

A sixteenth-century devotional image in black and white. Possibly undescribed.

ANDREA ANDREANI

Born at Mantua about 1540; died 1623 or 1626. His signature appears upon many woodcuts not made by him, as he bought and republished blocks made by other men. A Mantuan painter named Malpizzi had much to do with the set of Triumphs, apparently furnishing the drawings after Mantegna's paintings from which they were cut

97. XYLOGRAPHIC TITLE-PAGE TO THE TRIUMPH OF CAESAR

After Mantegna. 2 blocks. (B. XII. p. 103.)

95. THE ELEPHANTS

After Mantegna. 3 blocks. (B. XII. 102. 11. 5.)

105. THE STANDARD BEARERS

After Mantegna. 3 blocks. (B. XII. 102. 11. 8.)

106. THE TROPHIES

After Mantegna. 3 blocks. (B. XII. 102. 11. 6.)

96. THE VASE BEARERS

After Mantegna. 3 blocks. (B. XII. 102. 11. 4.)

104. THE CAPTIVES

After Mantegna. 3 blocks. (B. XII. 102. 11. 7.)

153. CIRCE

After Parmigiano. 2 blocks. (B. XII. 111. 6.)

107. NYMPHS AT THE BATH

After Parmigiano. 3 blocks. (B. XII. 122. 22—I.)

82. MUTIUS SCAEVOLA

After Baldassare Peruzzi. 3 blocks. (B. XII. 98. 7.)

93. SAINT FRANCIS OF ASSISI

After Casolani. 4 blocks. (B. XII. 81. 30.)

108. A WOMAN MEDITATING

After Casolani. 3 blocks. (B. XII. 148. 14.)

135. THE PRESENTATION IN THE TEMPLE

After Salviati. 4 blocks. (B. XII. 31. 6—I.)

94. THE ADORATION OF THE MAGI

After Luini. 3 blocks. (B. XII. 30. 4.)

NICOLÒ BOLDRINI

Seemingly the only information available about this engraver is that contained in his work. The Venus and Love here shown is dated 1566, in which year Titian received from the Venetian government a monopoly for the sale of prints after his designs

144. A WOMAN MILKING A COW

After Titian. (P. VI. 242. 96.)

149. THE MYSTIC MARRIAGE OF SAINT CATHERINE

After Titian. (P. VI. 235. 61.)

131. MILO OF CROTON

After Titian. (P. VI. 237. 70.)

139. VENUS AND LOVE

After Titian. (B. XII. 126. 29.)

128. THE APE LAOCOON

After Titian. (P. VI. 243. 97.) According to tradition this is a caricature by Titian of the famous Laocoon group discovered in Rome in 1506. Apparently it is the second oldest print of the Laocoon, having been preceded only by the engraving of Marco Dente.

136. SAINT FRANCIS RECEIVING THE STIGMATA

After Titian. (P. VI. 235. 59.)

152. SAMSON BETRAYED BY DELILAH

After Titian. (P. VI. 223. 5.)

BARTOLOMEO CORIOLANO

Worked at Bologna, 1630-47

148. A SIBYL

After Guido Reni. 2 blocks. (B. XII. 88. 4.)

132. A SIBYL

After Guido Reni. 2 blocks. (B. XII. 88. 5.)

114. A SIBYL

After Guido Reni. 2 blocks. (B. XII. 88. 3.)

118. A SIBYL

After Guido Reni. 2 blocks. (B. XII. 87. 2.)

151. FORTUNE

After Guido Reni. *The key block only.* (P. VI. 239. 78.) (*Doubtful.*)

140. THE GIANTS

After Guido Reni. 3 blocks & 4 sheets. (B. XII. 113. 11.)

155. A GIANT

After Guido Reni. 3 blocks. (B. XII. 116. 13.)

129. SAINT JEROME

After Guido Reni. 3 blocks. (B. XII. 83. 33—II.)

157. AN ALLEGORY

After Domenico Briccio. 3 blocks. (B. XII. 138. 17.)

150. PEACE AND ABUNDANCE

After Guido Reni. 2 blocks. (B. XII. 131. 10—I.)

“F L M”

Venetian, XVI century

123. THE SAVIOUR

Probably cut from some devotional book.

“N D B”

84. THE MASSACRE OF THE INNOCENTS

After Raphael. 2 blocks. (B. XII. 33. 7.)

GIUSEPPE SCOLARI

A draughtsman who worked in Venice toward the end of the XVI century, and who, unlike many of the woodcut designers, seems to have drawn upon the block. Did he cut his own designs?

141. SAINT JEROME IN THE DESERT

(Andresen, *Handbuch*, I. 489. 6.)

138. THE ENTOMBMENT

(P. VI. 230. 40—?) Except that it is in reverse, this corresponds exactly to the description given by Passavant, *loc. cit.*

ANTONIO DA TRENTO

A pupil of Parmigiano, who did much work after that master's drawings. He is reported to have decamped one morning while Parmigiano was still abed, taking with him all the prints, drawings, and blocks

he could carry. Vasari (Life of Parmigiano) adds that "he must have taken himself fairly to the devil, seeing that no news was ever heard of him from that time forward"

145. AUGUSTUS AND THE TIBURTINE
SIBYL

After Parmigiano. 2 blocks. (B. XII. 90. 7.)

130. SAINT CECILIA

After Parmigiano. 2 blocks. (B. XII. 85. 37.)

109. THE LUTE PLAYER

After Parmigiano. 2 blocks. (B. XII. 143. 3.)

92. SAINT JOHN BAPTIST

After Parmigiano. 2 blocks. (B. XII. 73. 17.)

115. THE MARTYRDOM OF SAINTS PETER
AND PAUL

After Parmigiano. 3 blocks. (B. XII. 79. 28—I.)

90. HONORS RENDERED TO PSYCHE

After Salviati. 3 blocks. (B. XII. 125. 26—I.) Passavant (VI, p. 222) suggests that this print is by Nicolò Vicentino.

146. SEATED MAN SEEN FROM BEHIND

After Parmigiano. 2 blocks. (B. XII. 148. 13.)

UGO DA CARPI

The earliest and perhaps the most important of Italian engravers in chiaroscuro. The date of his birth is unknown. He is said to have died July 20, 1523. Working in Venice as early as 1509, he prepared the blocks for a number of book illustrations in black and white, several of which are copies of French work. In 1516 he received from the Venetian government a patent for his invention of chiaroscuro printing, but it seems probable that he was merely turning to account his knowledge of German technical methods and was not an independent inventor. The later years of his life were spent at Rome

156. THE VIRGIN, SAINT SEBASTIAN, &
A BISHOP

After Barocci. 3 *blocks*. (B. XII. 66. 26—I.) (*Doubtful*.)

99. A SIBYL

After Raphael. 2 *blocks*. (B. XII. 89. 6.) According to Vasari the first chiaroscuro by Ugo.

147. SAINTS PETER AND JOHN

After Parmigiano. 3 *blocks*. (B. XII. 77. 26—II.)

89. SAINT PETER PREACHING

After Polidore Caravaggio. 3 *blocks*. (B. XII. 77. 25.)

160. PAN

After Parmigiano. 4 *blocks*. (B. XII. 123. 24. 1—II.)

158. CHRIST AT THE TABLE OF SIMON
THE PHARISEE

After Raphael. 3 *blocks*. (B. XII. 40. 17.)

81. THE DEATH OF ANANIAS

After Raphael. 3 *blocks*. (B. XII. 46. 27—II.) The first state bears the date 1518, the earliest date on any Italian chiaro-scuro described by either Bartsch or Passavant.

137. THE MIRACULOUS DRAUGHT OF
FISHES

After Raphael. 3 *blocks*. (B. XII. 37. 13—II.)

143. JACOB'S LADDER

After Raphael. 3 *blocks*. (B. XII. 25. 5.) Passavant (VI, p. 220) suggests Nicolò Vicentino as the engraver of this print.

88. ENVY DRIVEN FROM THE TEMPLE
OF THE MUSES

After Baldassare Peruzzi. 2 *blocks*. (B. XII. 133. 12—I.)

86. DAVID AND GOLIATH

After Raphael. 3 *blocks*. (B. XII. 26. 8 — II.)

116. SATURN

After Parmigiano. 4 *blocks*. (B. XII. 125. 27 — II.)

100. DIOGENES

After Parmigiano. 3 *blocks*. (B. XII. 100. 10.)

91. RAPHAEL AND HIS MISTRESS

After Raphael. 4 *blocks*. (B. XII. 141. 3.) An anonymous print of the same subject as Ugo's B. XII. 141. 2.

NICOLÒ VICENTINO

A pupil of Parmigiano who worked in the first half of the XVI century. There seem to be no authentic records concerning him

113. THE VIRGIN SURROUNDED BY
SAINTS

After Parmigiano. 3 *blocks*. (B. XII. 64. 23.)

102. THE NEMEAN LION

After Raphael. 2 *blocks*. (B. XII. 119. 17 — II.) Passavant (VI, p. 221) says that this is after Giulio Romano.

103. AJAX AND AGAMEMNON

After Caravaggio. 3 *blocks*. (B. XII. 99. 9 — II.)

124. CHRIST HEALING THE LEPERS

After Parmigiano. 3 *blocks*. (B. XII. 39. 15 — I.)

117. THE ADORATION OF THE MAGI

After Parmigiano. 3 *blocks*. (B. XII. 30. 3.)

98. THE ESCAPE OF CLELIA

After Maturino. 3 *blocks*. (B. XII. 96. 5 — I.)

101. THE ADORATION OF THE MAGI

After Parmigiano. 3 blocks. (B. XII. 29. 2.)

GIOVANNI ANDREA VAVASSORI

One of the most prolific Venetian woodcutters. His mark is found in books from 1522 to 1572. See also No. 8

125. HERCULES AND ANTAEUS

120. HERCULES AND CERBERUS

127. HERCULES AND CACUS

122. HIPPODAMIA

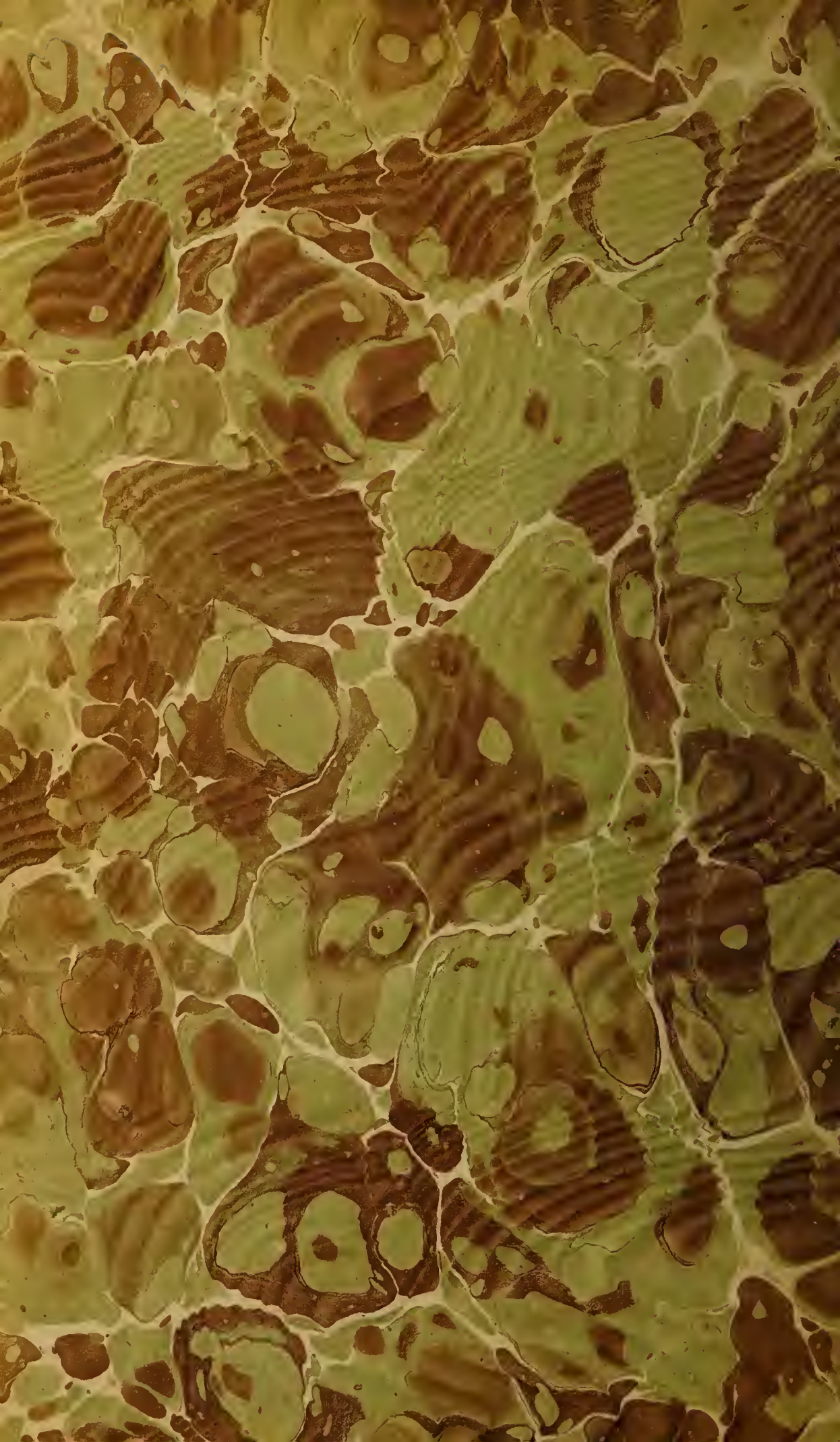
126. HERCULES AND THE SONS OF PROTEUS

121. THE DEATH OF HERCULES

See Hirth and Muther, *Meisterholzschnitte aus vier Jahrhunderten*, Munich, 1893, p. xxxviii, No. 161. These six cuts show the mingling of influences in sixteenth-century Venetian woodcuts. The technique is Venetian, some of the figures are based on Mantuan or Florentine work, while there are many traces of German influence. The full set of twelve Labors is described at length by Bernard in his *Geoffroy Tory*, as works of that artist, and praised as among the masterpieces of the French Renaissance. These impressions, like those seen by Bernard, bear the signature used by Tory from 1524 to 1526, but as copies at Berlin and Venice bear the address "Opera di Giovanni Andrea Vavassori detto Guadagnino," it is probable that Tory purchased the blocks and, after inserting his mark, republished them.

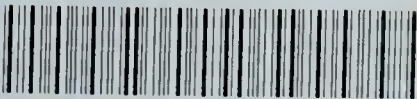


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